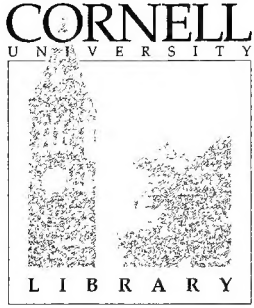

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THE

PEACE OF ARISTOPHANES

ΑΡΙΣΤΟΦΑΝΟΥΣ ΕΙΡΗΝΗ

THE PEACE OF ARISTOPHANES

ACTED AT ATHENS AT THE GREAT DIONYSIA, B.C. 421

THE GREEK TEXT REVISED

WITH A TRANSLATION INTO CORRESPONDING METRES
INTRODUCTION AND COMMENTARY

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INTRODUCTION

TO THE FIRST EDITION

THE spring of the year B.C. 421 found Athens and Sparta alike weary of the long continuance of the Peloponnesian War, and alike disposed to put an end to the conflict upon any fair and honourable terms. The War had now lasted exactly ten years: and as its fortunes alternated from side to side, Athens at one time, and Sparta at another, had been reduced to offer conditions of peace; but hitherto the very events, which had caused the offer to be made by one combatant, had themselves ensured its rejection by the other. Now, for the first time, the wishes of both coincided; both felt that they had far more to lose than to gain by a further prolongation of hostilities; both were therefore eager to terminate the War, and the desire of Peace was as ardent and as genuine on the one side as on the other.

The LACEDAEMONIANS had commenced the war with the reputation of invincible prowess, and with the general sympathy of Hellas strongly manifested in their favour. And notwithstanding the warnings of their wiser and more experienced counsellors, they had imagined that it would be but an easy task for their great Confederacy to chastise and humble the Imperial Republic which had dared to subjugate, and was holding in tributary vassalage, so many Hellenic cities, formerly as free and independent as herself. They looked forward to a few [1] short and decisive campaigns which would win them immortal glory, and the thanks and gratitude of a liberated Hellas. These visions had been rudely and completely dispelled. The Peloponnesian vessels had been swept from the seas by the

[1] *ᾤοντο ὀλίγων ἐτῶν καθαιρήσειν τὴν τῶν Ἀθηναίων δύναμιν, εἰ τὴν γῆν τέμνοιεν.*—Thuc. v. 14. So Brasidas says to the people of Acanthus, *Ἡ μὲν ἔκπεμψίς μου καὶ τῆς στρατιᾶς ὑπὸ Λακεδαιμονίων, ὦ Ἀκάνθιοι, γεγένηται τὴν αἰτίαν ἐπαληθεύουσα, ἣν ἀρχόμενοι τοῦ πολέμου προείπομεν Ἀθηναίοις ἐλευθεροῦντες τὴν Ἑλλάδα πολεμήσειν· εἰ δὲ χρόνῳ ἐπήλθομεν, σφαλέντες τῆς ἀπὸ τοῦ ἐκεῖ πολέμου δόξης, ᾗ διὰ τάχους αὐτοὶ ἄνευ τοῦ ὑμετέρου κινδύνου ἠλπίσαμεν Ἀθηναίους καθαιρήσειν, μηδεὶς μεμφθῇ· νῦν γὰρ, ὅτε παρέσχεν, ἀφιγμένοι καὶ μετὰ ὑμῶν πειρασόμεθα κατεργάζεσθαι αὐτούς.*—Id. iv. 85.

Athenian navy: the Peloponnesian army had found no enemy to encounter, no fame to acquire: its main occupation had consisted in ravaging the harvests, and despoiling the homesteads, of Attica; an occupation inglorious in itself, and unlikely, as it seemed, to be productive of any substantial effect upon the ultimate issue of the War. No doubt much suffering and many losses were inflicted upon the Athenian people by this series of devastations; but these were speedily and amply avenged by incessant[1] and destructive descents upon the Peloponnesian coasts, extending even into the proper territories of Sparta herself. Far from crumbling to pieces before the imposing forces of the Peloponnesian Confederacy, the Republic of Athens, when once she had shaken off the despondency occasioned in the earlier stages of the War by the pestilence and the invasions, seemed to gather fresh elasticity from the dangers which environed her, and almost to vindicate her right to empire, by the intrepid activity with which she carried the War into the enemies' country, assailing them on every side with strokes so nimble and rapid, as completely to baffle and confound the proverbial slowness of the Spartan operations. During the seventh, and the greater part of the eighth, years of the War, the tide was setting strongly and steadily against the Lacedaemonian cause. The happy audacity of the Athenian Demosthenes in occupying and fortifying Pylus, was rewarded by the unlooked-for capture of the Spartan troops upon the islet of Sphacteria, a disaster which shook the Spartan reputation throughout Hellas, and inspired the numerous families,

[1] The annals of the War are full of such expressions as the following, with respect to the operations of the Athenian fleets: *ἄλλα τε ἐκάκουν περιπλέοντες καὶ ἐς Μεθώνην κ.τ.λ.—ἐδῄουν τὴν γῆν ἐπὶ δύο ἡμέρας.—παραπλεύσαντες ἐπὶ ἄλλα χωρία ἐδῄουν.* Thuc. ii. 25. *ἀφικόμενοι ἐς Ἐπίδαυρον ἔτεμον τῆς γῆς τὴν πολλήν.—ἔτεμον τήν τε Τροιζηνίδα γῆν καὶ τὴν Ἁλιάδα καὶ τὴν Ἑρμιονίδα.—ἀφίκοντο ἐς Πρασιάς, καὶ τῆς τε γῆς ἔτεμον καὶ αὐτὸ τὸ πόλισμα εἷλον καὶ ἐπόρθησαν.* Id. 56. *παραπλέουσαι αἱ νῆες τῆς Λακωνικῆς τὰ ἐπιθαλάσσια χωρία ἐπόρθησαν.* iii. 7. *τὴν περιοικίδα αὐτῶν [τῶν Λακεδαιμονίων] πορθοῦσαι.* Id. 16. *ἔπλευσαν ἔς τε Ἀσίνην καὶ Ἔλος καὶ τὰ πλεῖστα τῶν περὶ θάλασσαν καὶ ἀποβάσεις ποιούμενοι ἐδῄουν τὴν γῆν ἡμέρας μάλιστα ἑπτά.* iv. 54. The Laconian farmers would never be safe from these sudden and unexpected forays; whilst the Athenians would be sure to hear of the gathering Peloponnesian host long before it crossed their frontier and commenced its work of devastation.

who were in any way connected with the captives, with a personal interest in the restoration of Peace. Henceforth the one idea of the Lacedaemonian Government was to get rid of the War, and recover the captives. Embassy after embassy was sent, to solicit peace from Athens: embassy after embassy returned, to report that no peace could be obtained. The Athenians declared that, if a Spartan army again crossed the borders of Attica, the captives should at once be led out to execution; and having thus secured immunity for their own country, they proceeded to assail and ravage the coasts of Peloponnesus more incessantly and more systematically than ever. Towards the close of the eighth year of the War we find Athens the undisputed mistress of the seas; her triremes infesting the whole Peloponnesian seaboard; her garrisons established in strongholds commanding the peninsula on every side, at Nisaea, Methone, Cythera, Pylus. We find peaceful Laconian towns surprised and sacked by her flying detachments; the Aeginetans pursued into their Laconian asylum, and massacred to a man; the Messenians, the deadliest enemies of the Spartan name, firmly planted at Pylus; the Helots deserting in numbers; Ionian trophies erected on the very soil of Laconia itself; and the scattered Spartan garrisons unable successfully to cope with their nimble and ubiquitous adversaries. No wonder that the Lacedaemonians were distressed and bewildered, when they found themselves [1] hemmed in on every side by a system of warfare so novel and unexpected: whilst their own prestige had suffered, and their high position been perceptibly lowered, even amongst their own allies.

In this strait a diversion was made in their favour by the brilliant exploits of Brasidas towards the close of the eighth year of the War. Throwing himself boldly into the midst of the Athenian dependencies on the north-west shores of the Aegean, he detached city after city from the Athenian empire, as much by his wise and conciliatory policy, his winning and attractive character, and the confidence which his presence everywhere inspired, as by his consummate military skill. But his countrymen,

[1] In the 55th chapter of his fourth Book, Thucydides paints in very forcible language the anxiety and humiliation of the Spartans.

πολέμων διαποντίων ἄπειροι[1], were unable to appreciate his schemes and combinations, which passed far beyond the contracted horizon of their own narrow political traditions: it was mainly as affording an outlet for their discontented and unoccupied soldiery, and as drawing out of the country the most daring, and therefore the most dangerous, of the Helots, that they had originally encouraged, or rather, perhaps, acquiesced in, his adventurous enterprise: and his unlooked-for success was welcomed, not for its own sake, but because it seemed to open a prospect of at length recovering the Sphacterian captives. And hence it was that they were unwilling to rely too much on the chances of war. Successes so easily obtained might perhaps be as easily lost: Perdiccas, who had originally invited their troops, had fallen off again to the Athenian alliance: the passage through Thessaly was barred to reinforcements: and the Spartans were eager to conclude a Peace while yet they had a fair equivalent to offer in exchange for the captives.

There was yet another circumstance which rendered the Spartan Government peculiarly anxious at this moment to be at peace with Athens. Their treaty with Argos, which had lasted for thirty years, was on the eve of expiring, and grave apprehensions were entertained lest the Argives were preparing to seize the opportunity of regaining, with the assistance of Athens, their old traditionary predominance amongst the Dorians of the Peloponnesus.

The ATHENIANS, on their part, were equally desirous of effecting a termination of hostilities. They had nothing to gain from the War, which had, in fact, been forced upon them, and in which the struggle on their side had been commenced merely to maintain, and not to extend, their existing empire. At the first their hope had only been that they might come out of the conflict with undiminished power and importance: they had entered upon it with undisguised reluctance, and, indeed, a large and powerful party had always been opposed to its continuance. And the War had, from the outset, entailed upon them great and peculiar sacrifices. The surrender of all the local institutions and country homes to which they,

[1] Thuc. i. 141.

beyond all other Hellenic peoples, had from time immemorial been devotedly attached: the spectacle which met their eyes, as they gazed from their city walls, of a rude and hostile soldiery pillaging their farms and vineyards, hacking down their olives and fig-trees, and destroying all that they held most dear: the exchange of the ease and freedom, the thousand pleasures of a country life for stifling huts and cells, or rather for any hastily extemporized shelter which they could find or construct (for there were no roofs to accommodate the multitudes which kept pressing into the city): and above all, the appalling visitation of the Pestilence which burst forth with unprecedented fury amidst these overcrowded immigrants, cooped and penned together in their miserable dwellings, so that "they died like sheep," says the historian, "corpses piled on corpses about the wells, and in the open spaces of the city": such were to Athens the immediate results of the declaration of War. Her spirit sank before these accumulated calamities, and she attempted to open negotiations for Peace. But her offers were rejected: and stricken by disease, not only in the city but also in her fleets and armies, she was compelled to carry on the War with an impoverished treasury and a desponding population. Her energy, however, remained unabated: and gradually the pestilence wore itself out; the Peloponnesian invasions lost, by repetition, much of their terrors; and the Athenians, at length, found their gallantry and perseverance rewarded by a series of successes, culminating in that great and astonishing event—the capture of the Spartan troops upon the islet of Sphacteria.

The surrender of a Spartan army, an event unprecedented in History, created a profound sensation throughout Hellas, and seems to have stimulated to a prodigious degree the hopes and aspirations of Athens; her ambition began to take a wider flight (*μειζόνων ὠρέγοντο*)[1]: and whereas she had hitherto sought merely to maintain and secure her maritime empire, she appears now for the moment to have conceived the idea of establishing her supremacy over the Hellenic race as well by land as by sea.

An invasion of Boeotia was the natural stepping-stone to the accomplishment of these high designs. It was not the first time that Athens

[1] Thuc. iv. 21, 41.

had cast a longing eye upon those rich pasturages, those lakes and plains swarming with fish and fowl; and she had on one occasion succeeded in acquiring, and actually maintained for nearly ten years, an ascendancy over the whole Boeotian territory. The Boeotians, always inert and sluggish, had never attempted to retaliate: they were content to repel, as best they might, the efforts made for their subjugation, and never thought of overstepping their own frontiers to carry on an aggressive warfare against their active and enterprising enemy. And the Athenians, therefore, now proposed, by a vigorous attempt, to reduce Boeotia wholly beneath their influence and control. But their scheme, however well conceived, was ill carried into execution; the various detachments failed to co-operate with each other, and the ambitious hopes of Athens were at once dashed to the ground by the signal overthrow which the Boeotians gave to the whole Athenian army among the deep[1] ravines and sloping shrub-covered hills over which the modern traveller passes as he journeys from Delium to Oropus. All the military forces of Athens (excepting such as were at the moment actually engaged on foreign service) seem to have been present on that fatal field: and all were overcome and borne down by the sturdy Boeotians, whose habit of gross and heavy eating (*ἀδηφαγία*)[2] dulled, in-

[1] "We begin to ascend over wild and uncultivated hills, overgrown with low shrubs, and broken into deep furrows by the torrents which plough their way from the higher mountains on our right in their course into the sea. It was an evening in this season, at the beginning of winter, when the battle of Delium was fought. It took place at about a mile to the south of the village from which it was named. One of these sloping hills (*λόφος*) covered the Boeotian forces from the sight of their Athenian antagonists. These abrupt gullies (*ῥύακες*) channelled in the soil by the autumnal rain impeded the conflict of the two armies."—Wordsworth's "Athens and Attica," chap. i.

[2] *τοὺς γὰρ Βοιωτοὺς ἡμᾶς οἱ Ἀττικοὶ καὶ παχεῖς καὶ ἀναισθήτους καὶ ἠλιθίους μάλιστα διὰ τὰς ἀδηφαγίας προσηγόρευον*, says Plutarch of Chaeronea, De Esu Carnium, i. 6. 4. Athenaeus, x, chap. 11, collects a multitude of passages bearing on the voracity of the Boeotians: *καὶ ἔθνη δὲ ὅλα εἰς πολυφαγίαν ἐκωμῳδεῖτο· ὡς τὸ Βοιωτόν. Εὔβουλος γοῦν ἐν Ἀντιόπῃ φησὶ,*

πονεῖν μὲν ἄμμες καὶ φαγεῖν μάλ' ἀνδρικοὶ
καὶ καρτερῆσαι· τοὶ δ' Ἀθηναῖοι λέγειν
καὶ μικρὰ φαγέμεν· τοὶ δὲ Θηβαῖοι μέγα.

deed, their mental faculties; but endowed their bodies with a weight and strength which rendered them almost irresistible in the push of shields (*ὠθισμὸς ἀσπίδων*) with which Hellenic armies closed. Delium was the grave of those splendid hopes to which Sphacteria had given birth. So great and irreparable an overthrow not only [1] destroyed the newly-gained reputation of the Athenian arms, but seems also to have given rise for the first time to painful and distressing apprehensions at Athens [2], lest the Boeotians, flushed with success, should throw off the singular reluctance which they had hitherto always displayed to cross their own frontier (and which had even wellnigh withheld them from attacking the invading Athenian host on that border-land whereon the battle of Delium was fought) and should lead their victorious forces into the defenceless fields of Attica. And it would seem that the Athenian army became, to a certain extent, demoralized [3] by its defeat, and lost those habits of obedience and discipline which still distinguished the efficient and well-trained Athenian navy.

καὶ ἐν Εὐρώπῃ,

κτίζε Βοιωτῶν πόλιν
ἀνδρῶν ἀρίστων ἐσθίειν δι' ἡμέρας.

καὶ ἐν Ἴωνι,

οὕτω σφόδρ' ἐστὶ τοὺς τρόπους Βοιώτιος
ὥστ' οὐδὲ δειπνῶν, ὡς λέγουσ', ἐμπίμπλαται.

ἐν δὲ Κέρκωψι,

μετὰ ταῦτα Θήβας ἦλθον, οὗ τὴν νύχθ' ὅλην
τήν θ' ἡμέραν δειπνοῦσι.

And so on.

[1] *τῶν Ἀθηναίων καταφρονουμένων διὰ τὴν περὶ τὸ Δήλιον συμφοράν.*—Diod. Sic. xii, cap. 75.

[2] Xenophon records a very remarkable conversation, which must have taken place about this time, between Socrates and the younger Pericles, then one of the Athenian Generals. *ὁρᾷς*, says Pericles, *ὅτι ἀφ' οὗ ἥ τε σὺν Τολμίδῃ τῶν χιλίων ἐν Λεβαδείᾳ συμφορὰ ἐγένετο, καὶ ἡ μεθ' Ἱπποκράτους ἐπὶ Δηλίῳ, ἐκ τούτων τεταπείνωται μὲν ἡ τῶν Ἀθηναίων δόξα πρὸς τοὺς Βοιωτούς, ἐπῆρται δὲ τὸ τῶν Θηβαίων φρόνημα πρὸς τοὺς Ἀθηναίους; ὥστε Βοιωτοὶ μέν, οἱ πρόσθεν οὐδ' ἐν τῇ ἑαυτῶν τολμῶντες Ἀθηναίοις ἄνευ Λακεδαιμονίων τε καὶ τῶν ἄλλων Πελοποννησίων ἀντιτάττεσθαι, νῦν ἀπειλοῦσιν αὐτοὶ καθ' ἑαυτοὺς ἐμβαλεῖν εἰς τὴν Ἀττικήν· Ἀθηναῖοι δὲ, οἱ πρότερον, ὅτε Βοιωτοὶ μόνοι ἐγένοντο, πορθοῦντες τὴν Βοιωτίαν, φοβοῦνται μὴ Βοιωτοὶ δῃώσωσι τὴν Ἀττικήν.* Καὶ *ὁ Σωκράτης, ἀλλ' αἰσθάνομαι μέν, ἔφη, ταῦτα οὕτως ἔχοντα.*—Xen. Mem. iii, cap. 5, §§ 4 and 5.

[3] In the Dialogue from which the foregoing note is taken, Pericles goes on to

A still heavier blow was awaiting the Athenians. Brasidas was in the midst of their invaluable possessions on the north-west coast of the Aegean: city after city was falling away to him, each wishing to be the first to revolt; Acanthus, Stagirus, the great and important town of Amphipolis, Torone, Scione, Mende, were already in his hands; the whole fabric of their empire was shaken to its centre. The flower of the Athenian army was dispatched, under Cleon, to recapture Amphipolis; but the troops were disorganized, the leader was incompetent, and they were totally routed under the walls of Amphipolis, almost without striking a blow. What effect this crushing defeat might have upon the Athenian allies, it was of course impossible to conjecture; and Athens began to repent that she had not, while yet on the vantage-ground of success, accepted the favourable terms which the Spartans had then been ready to give.

Thucydides[1] tells us that the two chief obstacles to peace had been Cleon, the Athenian demagogue, and Brasidas, the Spartan general: Brasidas, because of the success and the glory which he was gaining in the War; Cleon, because in quiet times his malpractices would be more apparent and his calumnies less easily believed. It was, indeed, chiefly through the restless activity of Brasidas that the armistice for one year, which had been concluded in the spring of B.C. 423 (very shortly after the battle of Delium), had been rendered abortive; nor can we wonder if, with the brilliant career which was then opening before him, he strained every nerve to prevent its being closed by the ill-timed advent of Peace. The battle of Amphipolis removed both these obstacles: Cleon was slain by

lament the absence of order and sound discipline in the Athenian commonwealth: ἐξ ὧν, says he, πολλὴ μὲν ἀπειρία καὶ κακία τῇ πόλει ἐμφύεται, πολλὴ δὲ ἔχθρα καὶ μῖσος ἀλλήλων τοῖς πολίταις ἐγγίγνεται· δι' ἃ ἔγωγε μάλα φοβοῦμαι ἀεὶ μή τι μεῖζον ἢ ὥστε φέρειν δύνασθαι κακὸν τῇ πόλει συμβῇ. Μηδαμῶς, ἔφη ὁ Σωκράτης, ὦ Περίκλεις, οὕτως ἡγοῦ ἀνηκέστῳ πονηρίᾳ νοσεῖν Ἀθηναίους. οὐχ ὁρᾷς ὡς εὔτακτοί εἰσιν ἐν τοῖς ναυτικοῖς; . . . Τοῦτο γάρ τοι, ἔφη [ὁ Περικλῆς] καὶ θαυμαστόν ἐστι τὸ τοὺς μὲν τοιούτους πειθαρχεῖν τοῖς ἐφεστῶσι, τοὺς δὲ ὁπλίτας καὶ τοὺς ἱππεῖς, οἳ δοκοῦσι καλοκἀγαθίᾳ προκεκρίσθαι τῶν πολιτῶν, ἀπειθεστάτους εἶναι πάντων.—Xen. Mem. iii, cap. 5, §§ 17–19.

[1] Thuc. v. 14–16.

a Myrcinian targeteer as he fled from the field of combat: Brasidas was one of the seven who fell on the Lacedaemonian side.

And now arose throughout Hellas an earnest and impatient yearning after the Peace which, it was obvious, could not be long withheld[1]. So strong was the feeling that the War was about to determine, that hostilities were suspended by tacit consent, and the Spartan reinforcements, under Rhamphias, turned back from Thessaly of their own accord: partly, no doubt, for other reasons, but[2] "chiefly," says Thucydides, "because they knew that, when they left Sparta, their Government was bent upon making a peace."

It was at this moment, when the prospect of the restoration of Peace to Hellas was the one great topic which engrossed all hearts and tongues, that Aristophanes composed the Comedy which, from its subject, he named "The Peace." It was exhibited[3] at the great city Dionysia, in the archonship of Alcaeus, March, B.C. 421. And hardly had it been

[1] *οἱ μάλιστα προσπολεμοῦντες τῇ εἰρήνῃ τῆς Ἑλλάδος Κλέων καὶ Βρασίδας ἦσαν, ὧν ὁ πόλεμος τοῦ μὲν ἀπέκρυπτε τὴν κακίαν, τοῦ δὲ τὴν ἀρετὴν ἐκόσμει. τῷ μὲν γὰρ ἀδικημάτων μεγάλων, τῷ δὲ κατορθωμάτων ἀφορμὰς παρεῖχε. τούτων οὖν ἅμα πεσόντων ἐν μάχῃ μιᾷ περὶ Ἀμφίπολιν, εὐθὺς ὁ Νικίας παραλαβὼν τοὺς μὲν Σπαρτιάτας ἔκπαλαι τῆς εἰρήνης ὀρεγομένους, τοὺς δ' Ἀθηναίους οὐκέτι τῷ πολέμῳ θαρροῦντας, ἀμφοτέρους δ' οἷον ἐκλελυμένους καὶ παρακαθιέντας ἑκουσίως τὰς χεῖρας, ἔπραττεν ὅπως εἰς φιλίαν τὰς πόλεις συναγαγὼν, καὶ τοὺς ἄλλους Ἕλληνας ἀπαλλάξας κακῶν καὶ ἀναπαυσάμενος, βέβαιον οὕτω τὸ τῆς εὐτυχίας ὄνομα πρὸς τὸν αὖθις χρόνον ποιοῖτο. τοὺς μὲν οὖν εὐπόρους καὶ πρεσβυτέρους, καὶ τῶν γεωργῶν τὸ πλῆθος αὐτόθεν εἰρηνικὸν εἶχεν. . . . ἦσαν οὖν πρότερον πεποιημένοι τινὰ πρὸς ἀλλήλους ἐκεχειρίαν ἐνιαύσιον, ἐν ᾗ, συνιόντες εἰς ταὐτὸ καὶ γευόμενοι πάλιν ἀδείας καὶ σχολῆς καὶ πρὸς ξένους καὶ οἰκείους ἐπιμιξίας, ἐπόθουν τὸν ἀμίαντον καὶ ἀπόλεμον βίον, ἡδέως μὲν ᾀδόντων τὰ τοιαῦτα χορῶν ἀκούοντες—*

κείσθω δόρυ μοι μίτον ἀμφιπλέκειν ἀράχναις,

ἡδέως δὲ μεμνημένοι τοῦ εἰπόντος, ὅτι τοὺς ἐν εἰρήνῃ καθεύδοντας οὐ σάλπιγγες, ἀλλ' ἀλεκτρυόνες ἀφυπνίζουσι. λοιδοροῦντες οὖν καὶ προβαλλόμενοι τοὺς λέγοντας ὡς τρὶς ἐννέα ἔτη διαπολεμηθῆναι πέπρωται τὸν πόλεμον, ἔπειθ' οὕτω περὶ παντὸς εἰς λόγους συμβάλλοντες, ἐποιήσαντο τὴν εἰρήνην.—Plutarch, Nicias, chap. 9.

[2] *μάλιστα δὲ ἀπῆλθον εἰδότες τοὺς Λακεδαιμονίους, ὅτε ἐξῆεσαν, πρὸς τὴν εἰρήνην μᾶλλον τὴν γνώμην ἔχοντας.*—Thuc. v. 13.

[3] *Ἐνίκησε τῷ δράματι ὁ ποιητὴς ἐπὶ ἄρχοντος Ἀλκαίου, ἐν ἄστει.*—Second Argument, infra, page xli.

produced upon the stage, when the Peace of which it sang dawned upon the Hellenic world. The Peace of Nicias was concluded in March or April, B.C. 421, immediately after the great city Dionysia in the same archonship of Alcaeus[1]. It was no mere[2] five years' truce, savouring of tar, and dockyards, and naval preparations—no mere ten years' truce, savouring of intrigues and political combinations—not even a mere thirty years' truce, to which the hopes of Aristophanes had, four winters earlier, been limited—it was a Peace for fifty years, a term of which few, who had served in the War, could reasonably expect to see the expiration.

Almost immediately after the Peace, a defensive alliance was made between the Athenians and Lacedaemonians, and the prisoners on each side were released.

So ended the first period of the Peloponnesian War, a period which, by way of distinction, was subsequently, from the King who led the Spartan armies at its commencement, called the Archidamian War.

It is said in line 990 of this Play that the Athenians had for thirteen years been languishing for want of Peace. And it was, therefore, at one time contended by Paulmier and others that, inasmuch as the Peloponnesian War did not formally commence until the year B.C. 431, the Play could not have been written until the year B.C. 419 or 418. But this objection assumes that the peace between the Athenian Empire and the Peloponnesian Confederacy had remained undisturbed by any hostilities until the formal commencement of the Peloponnesian War: whereas, in truth, for a period of fully three years before the actual declaration of war on the part of the whole Confederacy, Athens had been incessantly coming into collision with some of its principal members. Not only had the Megarians, by a formal interdict, been excluded from all intercourse with the Athenian empire; but the forces of Athens and Corinth had

[1] *Ἄρχει δὲ τῶν σπονδῶν—ἐν Ἀθήναις ἄρχων Ἀλκαῖος, Ἐλαφηβολιῶνος μηνὸς ἕκτῃ φθίνοντος.—Αὗται αἱ σπονδαὶ ἐγένοντο τελευτῶντος τοῦ χειμῶνος ἅμα ἦρι, ἐκ Διονυσίων εὐθὺς τῶν ἀστικῶν.*—Thuc. v. 19, 20.

[2] Acharnians 188-200.

clashed in open and undisguised conflict, both on the east and on the west coasts of Hellas, at Potidaea on the one side and at Corcyra on the other. No less than ten States had taken part with Corinth in the first expedition to Corcyra; and, when Athens actively interposed in favour of the Corcyraeans, it was felt on all sides that the War was virtually begun. The period which intervened before the Peloponnesian Confederacy, as a whole, could be set in motion against Athens was anything but a period of peace and tranquillity. Thucydides[1] clearly regarded it as a mere prelude to the more formal War: a season of trouble and uneasiness, of broken treaties, of complaints and recriminations, of wars and rumours of wars: the skirmishing which preceded the actual conflict of the great Hellenic powers.

It is, therefore, strictly accurate to say that in the year B.C. 421 the Athenians had for thirteen years been deprived of the blessings of Peace: nor is there any real contradiction, as has been alleged by some, between such a statement as this, and those contained in the Acharnians and the Knights[2]. *There* the poet is referring to events—the exclusion of the products of Boeotia from the Athenian market, and the flocking of the country population into Athens—which happen to have been almost exactly coincident in date with the formal commencement of the Peloponnesian War. *Here* he is speaking of a state of conflict and disquietude

[1] Thucydides describes the origin of the War in the following manner: *ἤρξαντο αὐτοῦ Ἀθηναῖοι καὶ Πελοποννήσιοι λύσαντες τὰς τριακοντούτεις σπονδάς*: and then referring to the Corcyraean and Potidaean conflicts, he adds that they were ostensibly the causes *ἀφ' ὧν λύσαντες τὰς σπονδὰς ἐς τὸν πόλεμον κατέστησαν.*—i. 23. So in chap. 66, distinguishing between the Corinthians and the entirety of the Confederacy, he says that the Athenians and Corinthians were openly warring against each other, *ἀπὸ τοῦ προφανοῦς ἐμάχοντο· οὐ μέντοι ὅ γε πόλεμός πω ξυνερρώγει, ἀλλ' ἔτι ἀνακωχὴ ἦν· ἰδίᾳ γὰρ ταῦτα οἱ Κορίνθιοι ἔπραξαν.* And at the close of the first book he describes this preliminary period as a *σπονδῶν ξύγχυσις καὶ πρόφασις τοῦ πολεμεῖν.*

[2] In Acharnians 890 (B.C. 425) the speaker welcomes a Copaic eel, after a six years' absence. In Knights 793 (B.C. 424) the year then current is spoken of as the eighth year that the populace had been dwelling in tubs, and turrets, and crannies.

which had existed for a considerable period prior to such formal commencement.

The correct view was ably and successfully maintained by Petit [1], Gray, and others. And the controversy is now set at rest, and the date of the Play fixed for the year B.C. 421, by the discovery of the valuable chronological notice which forms the concluding portion of the Second Argument (infra, page xli), and which was first transcribed by Bekker from the Venetian MS., and published in the year 1829. The last distinguished supporter of Paulmier's theory was Mr. Fynes Clinton, in his "Fasti Hellenici," and he, in the Compendium published shortly before his death, acknowledged his error and adopted the correct date. And, indeed, it is surprising that any doubt should ever have been entertained on the subject. The entire Play would have been an anachronism in any other year. Not only do all the incidental historical notices scattered throughout the scenes, the various circumstances of the several Hellenic peoples, and the motives by which they were respectively actuated in the negotiations for Peace, accord with this epoch, and with none other: not only does the general tone of thought suit no other period of the War: but the cardinal historical fact on which the Play itself is founded absolutely excludes the possibility of any other date. Brasidas and Cleon were dead (they died in the summer of B.C. 422): the Peace was not yet made (it was made in the spring of B.C. 421).

"The Peace" is, in my judgement, the tamest [2] and (if the expression

[1] See Petit's Miscellanea, i, chap. viii. His arguments are extracted in Kuster's Aristophanes, i, p. 333. See also Gray's Works, ii, p. 150.

[2] It is right to observe that this is by no means the universal opinion. "Summam hilaritatem," says C. F. Ranke (*de Vita Aristoph.* § 8), "a primo initio usque ad finem spectantium animos occupasse credibile est." "Quam dulce putas risisse Athenienses," asks Richter (*Prolegomena*, p. 4), "Lacedaemoniorum reliquarumque civitatum legatos, hospitem quemque ac peregrinum, cunctos scilicet jamjam pacem gustantes, quum audirent Lacedaemonios quidem laudari tanquam viros propositi tenaces, ἕλκοντας ἀνδρικῶς, reliquos contra, Argivos, Boeotos, miseros praesertim Megarenses, increpari accusarique tanquam pigros vel perfidos? quam risisse porro

is allowable) the most un-Aristophanic of all the extant Comedies of Aristophanes. It has little of the inexhaustible merriment, the exuberant vivacity, of his other Plays; and still less of that keen satire, that exquisite wit, that occasional sublimity of sentiment, that grace and elegance of thought and diction, which render his great masterpieces such unrivalled combinations of almost every poetical excellence. The plot is loose and disjointed; an important part of the Parabasis is repeated from one of his earlier plays; and the production of a colossal image of Peace is a somewhat clumsy and inelegant device, and, as such, was justly assailed with ridicule by his able and witty antagonists[1], Eupolis and the comedian Plato.

Yet the Play is not without its own special and characteristic excellences. Its very defects were in some degree occasioned by the all-absorbing importance, at the moment, of the subject with which it was dealing; and by the strong and earnest feelings which that subject was everywhere calling forth. It was the gravity of the crisis in which and for which the Play was written, which, to a certain extent, dulled the vivacity and cramped the vigour of the great comedian. For years he had been labouring in furtherance of peace, and in opposition to the turbulent policy of Cleon; and now that Cleon was no more, the eager anxiety with which men looked for the restoration of peace and goodwill among the Hellenic peoples was almost too serious and too real for the lighthearted raillery and ridicule in which, at all other times, Aristophanes loved to indulge.

The Play breathes throughout a genuine appreciation of, and desire for, the enjoyments of rural life; a yearning such as all true countrymen, pent within the limits of a great city, must at times experience for "the fragrance of their old paternal fields." Few country scenes of antiquity have received more hearty commendation, in modern times, than the

plausuque probasse, quum viderent pacis res, pio quidem sed supra modum hilari et petulanti animo, vota sacraque fieri?"

[1] κωμῳδεῖται [ὁ Ἀριστοφάνης] ὅτι καὶ τὸ τῆς Εἰρήνης κολοσσικὸν ἐξῆρεν ἄγαλμα· Εὔπολις Αὐτολύκῳ, Πλάτων Νίκαις.—Schol. on Plato's Apology, 19 C.

second instalment of the Parabasis of this Play; "ou l'on respire," says M. Pierron, "une des plus fraîches senteurs de la campagne." "Je demande," asks M. Fallex, "s'il y a rien de plus gracieux que les scènes ravissantes de la *Paix*, d'où s'exhale je ne sais quel parfum d'idylle antique."[1]

And the Play abounds also, like all the writings of Aristophanes, with genuine kindly Panhellenic sentiments, occasionally rising, amidst all the burlesque with which they are surrounded, into a strain of almost solemn and pathetic dignity, as in that beautiful address to Peace which may be called the Consecration hymn.

It is a serious defect in the constitution of the plot that the Play naturally divides itself into two distinct sections, differing from each other in purpose, in character, and even in locality. The first half of the Play represents the Recovery of Peace from the celestial abodes: the second exhibits the festivities and social enjoyments which welcome her restoration to the earth. The Parabasis separates the two sections.

The first half of the Play, at times, almost assumes the character of a didactic historical poem, and becomes a most interesting supplement to and illustration of the graver history of the Peloponnesian War. The harmony which exists in all substantial points between the statements of Aristophanes and those of Thucydides is only rendered more valuable from the circumstance that the writers are regarding the same events from totally different points of view. The historian records accomplished events: the poet, for a moment, lifts the veil and gives us a glance at the same events whilst yet in the process of accomplishment, an instantaneous but complete and vivid glimpse of the underlying forces, of the

[1] Théâtre d'Aristophane par Eugène Fallex, vol. i, pp. 6, 254. I take this opportunity of acknowledging my obligations to M. Fallex (who has translated many passages of Aristophanes with the accuracy of a scholar and with the elegance and vivacity which befit a countryman of Molière) for the extremely kind and courteous manner in which he permitted me to enrich this volume with the scenes which he has translated from the Peace in his charming little work. I must also thank Dean Milman for allowing me to cite in the Appendix his version of the Parabasis.

hopes, the fears, the suspicions, the doubts, the rivalries, which were co-operating in their formation. The poet writes of the ever-shifting panorama before his eyes, whilst the waves are yet in motion, the wind perpetually changing, and it is all uncertain what the results may be. The historian records the results when they have passed into the irrevocable domain of fact, when the winds are laid, and the waves have again settled down into a state of calm and motionless tranquillity. So much the more striking is the accord which we everywhere find between the light offhand touches of Aristophanes, and the well-considered judgements of Thucydides; and that, not merely when they are treating of actual events, or estimating the conduct and character of individuals, but also when they are tracing the various dispositions and tendencies of the several Hellenic States.

The historical portion of the Play terminates with the commencement of the Parabasis: the social scenes which follow, though censured[1] as not directly advancing the action of the piece, yet exhibit much more of that genial and mirthful pleasantry, which is one distinguishing characteristic of Aristophanic Comedy.

"The Peace" of Aristophanes was placed second at the Great Dionysia: the prize was awarded to "The Flatterers" (Κόλακες) of Eupolis, and "The Clansmen" (Φράτορες) of Leucon was placed third.

The Flatterers of Eupolis[2] appears to have fully deserved the victory which it obtained. It was one of those vigorous outbursts of bitter indignant satire for which that great poet was distinguished among his contemporaries: its object being Callias, the brother-in-law of Alcibiades, and the wealthiest Athenian of his day, a voluptuary who squandered his colossal fortunes with profuse and reckless extravagance upon every kind of luxury and sensual pleasure, and who was attended wherever he

[1] Schlegel, Lectures on Dramatic Art; Müller, Literature of Greece.

[2] See Meineke, Hist. Crit. i. 130–7; Fragm. Com. ii. 484–98; v. lxxviii. See also Schneider's Dissertation de Convivii Xenophontei tempore, personis, et argumento.

went by a crowd[1] of fawning sophists, poets, rhetoricians, and other sycoph ts and parasites. These formed the Chorus of the Play, and were described as men whom neither fire nor sword could keep from their patron's table[2]. Meineke cites from Maximus Tyrius (Diss. xx, section 7) the statement that Καλλίαν ἐν Διονυσίοις ἐκωμῴδει Εὔπολις, ἰδιώτην ἄνδρα ἐν συμποσίοις κολακευόμενον, ὅπου τῆς κολακείας τὸ ἆθλον ἦν κύλικες καὶ ἑταῖραι καὶ ἄλλαι ταπειναὶ καὶ ἀνδραποδώδεις ἡδοναί, and refers to this practice the nineteenth fragment of the Play—

φοροῦσιν ἁρπάζουσιν ἐκ τῆς οἰκίας
τὸ χρυσίον, τἀργύρια πορθεῖται.

The Comedy was much esteemed by ancient critics, and more than thirty fragments of it have survived to our own times.

Little is known of the dramatic writings of Leucon. Meineke[3] cites but three quotations from, or rather perhaps references to, his comedies; and all three belong to this play of the Clansmen.

In one point the three Comedies seem to have concurred: the Flatterers, the Peace, the Clansmen alike contained an attack upon the greedy and fawning character of the tragedian[4] Melanthius.

The first of the Arguments prefixed to this Play contains the following statement:—"Aristophanes is said in the didascaliae to have exhibited an Εἰρήνη on two[5] distinct occasions: it is uncertain, therefore, says Eratosthenes, whether he exhibited the same Play a second time, or produced another which has not come down to us. Crates, however,

[1] Even Gorgias, Prodicus, and Protagoras are said to have swelled his train of flatterers, and the latter was certainly lashed by Eupolis in the Κόλακες.

[2] οὗς οὐ πῦρ, οὐ σίδηρος, οὐδὲ χαλκὸς εἴργει μὴ φοιτᾶν ἐπὶ δεῖπνον.—Fragm. iii. Meineke.

[3] See Meineke, Hist. Crit. i. 217; Fragm. Com. ii. 749.

[4] Aristophanes assails him in the Peace 801–18 and 1009–1015. On the former passage the Scholiast says Καὶ πολὺ μᾶλλον ἐν τοῖς Κόλαξιν Εὔπολις αὐτὸν ὡς κίναιδον διαβάλλει καὶ κόλακα: whilst Athenaeus viii, chap. 30, speaking of Melanthius, tells us, κωμῳδοῦσι δ' αὐτὸν ἐπὶ ὀψοφαγίᾳ Λεύκων ἐν Φράτορσιν, Ἀριστοφάνης ἐν Εἰρήνῃ, Φερεκράτης ἐν Πετάλῃ· ἐν δὲ τοῖς Ἰχθύσιν Ἄρχιππος τῷ δράματι ὡς ὀψοφάγον δήσας παραδίδωσι τοῖς ἰχθύσιν ἀντιβρωθησόμενον.

[5] δὶς, as I venture to correct the Argument. See the note infra, p. xxxviii.

recognized two plays, writing thus: *at all events in the Acharnians, or in the Babylonians, or in the second Peace.* And, indeed, there are many scattered passages cited as from the Peace which are not to be found in the existing Play."

This is, I believe, the only passage in the whole range of ancient literature in which any allusion is made to a second Play of the same name as the present: and on this passage we may fairly make the following observations:—

(1). That beyond twice recording the success Ἀριστοφάνους Εἰρήνῃ, the didascaliae would probably give no information on the subject.

(2). That the writer of the Argument had certainly never seen any second Peace.

(3). That Eratosthenes had certainly never seen any second Peace, and had no grounds, excepting such as were furnished by the entries in the didascaliae, for suspecting that such a Play had ever in fact existed.

(4). That the language attributed to Crates does not by any means necessarily imply that he had ever seen any second Peace; and, indeed, it is highly improbable that he should have been acquainted with a Play, the very existence of which had escaped the investigation of so learned and industrious a student as Eratosthenes.

(5). That the passages to which the author of the Argument refers must have been invariably cited as from the Peace *simpliciter*, and cannot in any instance have been cited as from the second Peace *eo nomine*.

(6). That the old grammarians, citing passages from memory, are constantly referring them to the wrong play; and therefore the mere fact that passages, cited as from the Peace, are not to be found in the existing Play, raises little or no presumption of the existence of another play of that name.

The fragments of Aristophanes have been collected by Canter, Coddaeus, Brunck, Dindorf, and Bergk [1]. Their united researches have

[1] The collection of Aristophanic fragments contained in Meineke's Fragmenta Comicorum Graecorum was contributed by Theodore Bergk.

brought together six passages only cited as from the Peace, and not found in the existing Play. Of these six fragments, one is from Pollux, one from Stobaeus, one from Suidas, and the remaining three from Eustathius. The earliest of these writers lived centuries after the time of Eratosthenes; and it is very unlikely that they should have seen the play which the research of that great scholar was unable to discover: and even had they done so, it is absolutely incredible that after the doubts expressed by Eratosthenes (with whose works they were well acquainted) they should have invariably spoken of it simply as the Peace, without ever in any way distinguishing it from the more celebrated Play of that name, which had always been well and familiarly known.

Let us now examine seriatim the six passages in question:—

I.

The first is found in Pollux x, Segm. 188, where it is said, Ἐν γοῦν τῇ Ἀριστοφάνους [Εἰρήνῃ γέγραπται]

τὴν δ' ἀσπίδα
ἐπίθημα τῷ φρέατι παράθες εὐθέως.

The words Εἰρήνῃ γέγραπται are omitted in some of the MSS. of Pollux; and whether they are due to Pollux himself or to some copyist, it is, I think, highly probable that the reference intended is to the existing Play, the writer recollecting that, towards the close of the Comedy, Trygaeus does in truth recommend the conversion of the shield to certain domestic purposes, though a well-cover is not among them.

II.

Stobaeus (Florilegium, Tit. lvi, ed. Gaisford) cites the two following passages in commendation of the art of husbandry:—

(1) Ἀριστοφάνους Εἰρήνης.

A. Τοῖς πᾶσιν ἀνθρώποισιν εἰρήνης φίλης
πιστὴ τροφὸς, ταμία, συνεργὸς, ἐπίτροπος,
θυγάτηρ, ἀδελφή· πάντα ταῦτ' ἐχρῆτό μοι.

B. Σοὶ δ' ὄνομα δὴ τί ἐστιν; A. ὅ, τι; Γεωργία.

(2) ὦ ποθεινὴ τοῖς δικαίοις καὶ γεωργοῖς ἡμέρα,
ἅσμενός σ' ἰδὼν προσειπεῖν βούλομαι τὰς ἀμπέλους.

The second passage is vv. 556, 557, of the existing Play. And it has been suggested with great probability that the heading *Ἀριστοφάνους Εἰρήνης* has been accidentally misplaced, "qui plurimorum," says Dindorf[1], "in Stobaeo fons errorum fuit," and that the first passage is really taken from the *Γεωργοὶ* (Farmers) of Aristophanes.

III.

The next passage is gleaned from Suidas, who explains *τήμερος* to be *ὁ σημερινός· καὶ ἔστι τεταγμένον ἐπὶ σώματος. τὸ δὲ τήμερον ἐπὶ χρόνου λέγεται, καὶ ἐν Εἰρήνῃ*

Ἰὼ Λακεδαῖμον τί ἄρα ποιήσει (πείσει) τήμερα;

Here we can fortunately at once detect and rectify the error; for Suidas is but transcribing the Scholiast on Clouds, 699, where the line is cited as being not *ἐν Εἰρήνῃ* but *ἐν Ὀλκάσιν* (a play of a kindred character, see the second Argument infra, p. xli). The transcriber was no doubt misled from thinking of the exclamations of War in lines 243, &c., of this play.

IV.

Eustathius, Comment. on Il. x. 249, speaking of the word *ἀνεῖν*, says *δηλοῖ τὸ πτίσσειν ὡς Ἀριστοφάνης ἐν Εἰρήνῃ δηλοῖ.* The word *ἀνεῖν* or *αἰνεῖν* does not occur in the Peace, but it seems to have been used in the *Γεωργοί.* See Bergk's note on Fragm. ix of the *Γεωργοὶ* in Meineke's collection.

V.

In the same Commentary, xxiii. 123, Eustathius, explaining the word *φῖτυ*, says *δηλοῖ φυτὸν ἢ φύτευμα, ὡς Ἀριστοφάνης ἐν Εἰρήνῃ. Πόθεν τὸ φῖτυ; τί τὸ γένος; τίς ἡ σπορά;* This would seem to be a correct reference to line 1164 of the present Play; the verse which follows in Eustathius being cited from some other play, the name of which has accidentally dropped out.

[1] De Aristophanis Fabularum numero et nominibus, vol. ii, p. 505. See, however, Ranke's larger treatise, de Vita Aristophanis, Lipsiae, 1846, sec. 28.

VI.

In the Commentary on Od. vii. 120, Eustathius says, *Ἀριστοφάνης ἐν Εἰρήνῃ σεμνύνων τὰς Ἀθήνας, μαρτυρεῖ ὡς διηνεκεῖς ἐκεῖ αἱ ὀπῶραι.* This is certainly an error: Eustathius should have said *ἐν Ὥραις*, not *ἐν Εἰρήνῃ. Ὅτι ἐν ταῖς Ἀθήναις διηνεκεῖς ἦσαν αἱ ὀπῶραι πᾶσαι, μαρτυρεῖ Ἀριστοφάνης ἐν Ὥραις*, says Athenaeus xiv, chap. 68. See also Id. ix, chap. 14[1]. Even Bergk[2] admits that this passage cannot be claimed for the second *Εἰρήνη*. Indeed, it is simply incredible that Eustathius, who flourished in the twelfth century *after* Christ, should be familiarly citing under the name of the Peace, that comedy of which the vast research and prodigious learning of Eratosthenes could in the third century *before* Christ detect no traces whatever.

On the whole, therefore, we must, I think, come to the conclusion that if any such play as the second *Εἰρήνη* ever existed, it had ceased to exist, at all events under that name, before the time of Eratosthenes, and we have no more materials than he had for deciding what was the exact meaning of that entry in the didascaliae whereby it appeared that Aristophanes had, on two distinct occasions, exhibited a Comedy under the name of the Peace. Did he exhibit the same play twice? or did he really write a second Play of that name?

Any answer which we may give to these questions must, of course, be of a purely conjectural character; but to me it seems extremely improbable that the present Play should have been produced on the stage a second time. It was written for the particular crisis which was occurring in B.C. 421, and would have lost all its point and piquancy when repeated on any subsequent occasion. Moreover it did not pretend to any very special merits, was not greatly successful at its first appearance, and had been made a subject of ridicule by the poet's contemporaries. On the other hand, it is in no way improbable that Aristophanes should, at some later epoch, have endeavoured to work out in a happier vein and with

[1] The passage referred to is that of which the two first lines are cited and translated in my note on line 577 of this Play.

[2] Meineke, Com. Fragm. ii. 984.

improved execution the general conception embodied in this Comedy, omitting the devices which had been censured for their extravagance or impropriety, and adapting the incidents of the drama to the altered circumstances of the times. And if he retained his Χορὸς γεωργῶν, he would be likely enough to have followed his usual practice of naming the Play from the Chorus (as is the case in eight out of his eleven extant comedies), so that the second Εἰρήνη would, for distinction's sake, be also called the Γεωργοί, or the Farmers. And since we know that Aristophanes[1] did in fact write a comedy under that name, and since the fragments of it which still remain do in fact bear in many points a singularly close resemblance to the Play before us, there is nothing unreasonable in the conjecture (and, of course, it is merely a conjecture) that the Play, which when acted bore the same name as the present, is that which was afterwards called by the distinctive appellation of the Γεωργοί.

Fritzsche, in one[2] of those instructive Aristophanic tracts in which he was accustomed to pour out upon every subject which came in his way

[1] Plutarch (Nicias, chap. 8), speaking of the affair at Pylus, says that the conduct of Nicias in yielding the command of the army to Cleon was made the subject of much censure, and he adds, σκώπτει δ' αὐτὸν εἰς ταῦτα πάλιν Ἀριστοφάνης ἐν μὲν Ὄρνισιν οὕτω πως λέγων—

καὶ μὴν μὰ τὸν Δί' οὐχὶ νυστάζειν γ' ἔτι
ὥρα 'στὶν ἡμῖν οὐδὲ μελλονικιᾶν.—(639, 640.)

ἐν δὲ Γεωργοῖς ταῦτα γράφων—

(A). Ἐθέλω γεωργεῖν. (B). εἶτα τίς σε κωλύει;
(A). Ὑμεῖς. ἐπεὶ δίδωμι χιλίας δραχμὰς
ἐάν με τῶν ἀρχῶν ἀφῆτε. (B). δεχόμεθα·
δισχίλιαι γάρ εἰσι σὺν ταῖς Νικίου.

From this passage Süvern (Essay on the Γῆρας, p. 172 in Hamilton's translation) and Bergk (Meineke, Com. Fragm. ii. 985) infer that the Γεωργοὶ "must have been exhibited about the time of the Knights." But it would surely have been more reasonable to infer that it was exhibited about the same time as the Birds. And in fact I believe that in both plays Aristophanes is primarily referring to the extreme backwardness and reluctance displayed by Nicias in regard not to the Sphacterian enterprise, but to the Sicilian expedition. Such, at all events, is the explanation given of the lines in the Birds by the Scholiast there, by Suidas, and by all the commentators of authority. This would place the Γεωργοὶ about seven years later than the Peace.

[2] De Daetalensibus Aristophanis Commentatio, Lipsiae, 1831, p. 131, note 71.

a copious flood of learning and acuteness, not always guided by sound judgement, made the following observations on the fourth of the above-mentioned passages:—"Eustathius de *αἴνειν* disserens p. 801 *δηλοῖ δὲ τὸ πτίσσειν* inquit *ὡς Ἀριστοφάνης ἐν Εἰρήνῃ δηλοῖ*. Etiam hic locus Brunckii Dindorfiique[1] praeclaram diligentiam latuit. Pertinet ad hexametrum (Pollux x. 187) quem jam Brunckius e *Γεωργοῖς* exemptum esse intellexit *Μή μοι Ἀθηναίους αἴνειτ' ἢ μολγοὶ ἔσονται.* —— Nimirum jam veteres eam Comici fabulam quae plerumque *Γεωργοὶ* appellatur, *Εἰρήνης* etiam nomine inscripserunt, Eustathius ipse p. 1291, Crates, Stobaeus, Pollux. Verissime. Etenim *Γεωργοὶ* fabula nihil aliud fuit quam Pacis ejus quae aetatem tulit editio altera, id quod mox alibi certis argumentis demonstrabo." I am not aware that Fritzsche ever resumed this hastily conceived idea, or fulfilled the promise which he made at the close of the foregoing passage. And Bergk, although in his treatise[2] on the Remains of the Old Comedy he was inclined to adopt the idea, yet subsequently, in his Collection[3] of Aristophanic fragments, treated it as altogether without foundation. To me it seems in the highest degree improbable that the grammarians in question should have *intentionally* cited the *Γεωργοὶ*, as Fritzsche supposes them to have done, under the simple name of the Peace: I believe that it was by a mere unintentional oversight that the six passages, which we have been considering, were attributed to the Peace, and that the Peace from which they were *supposed* to come was, in fact, the existing Comedy of that name. But I think it not unlikely that Aristophanes did write a second Play on the same subject, which was acted under the same name; but which, long before the time of

[1] The reader must understand that from Fritzsche's pen a compliment to Dindorf is merely ironical. His usual language as regards Dindorf constantly transgresses the limits of courteous criticism. Thus, in his note to Thesm. 225, complaining that Dindorf had omitted line 273 of the Peace ("optimum senarium dummodo sententiam intellexeris"), he adds, "Quod si ille in instituto persistens omnes poetarum Graecorum versus qui ei justo obscuriores videbuntur expunget, magnopere vereor ne postremo perexiguam partem quum reliquorum tum ipsius Aristophanis nobis relinquere cogatur."

[2] De Reliquiis Comoediae Antiquae, p. 323. [3] Meineke, Com. Fragm. ii. 1066.

Eratosthenes, either was altogether lost, or had assumed and was passing under a different title; and, if the latter view be correct, I know of no play with which we can so reasonably identify it as we can with the Γεωργοί.

Little or nothing has been done, since the commencement of this century, to assist in a right understanding of the Peace of Aristophanes. The notes of Bothe and Richter, the only two editors who have attempted at any length to explain it, are of very moderate value; and we are still for all practical purposes left to the old commentaries of Florent Chretien, Bergler, and Brunck. The Play has, however, largely participated in the general improvement of the Aristophanic text, which resulted from the collation of the Ravenna and Venetian MSS.

In the present edition, the first complete edition of the Peace which has ever been published by an Englishman, I have endeavoured to adhere more closely than has hitherto been done to the reading of those two excellent MSS. The various readings and conjectures are collected at the end of the Play; whilst in the notes which are subjoined to the text, I have attempted to bring out the purpose and meaning of the poet, to illustrate the historical bearings of the Comedy, and to explain such phrases and passages as seemed to require an explanation, carefully distinguishing, in every instance, whatever I have borrowed from previous writers. The translation, though generally literal, is not uniformly so: it is designed to be readable as a whole, without reference to the original Greek: and I have not hesitated to sacrifice strict verbal accuracy whenever such a course seemed desirable for the carrying out of that primary object. The translation retains the anapaestic, trochaic, and iambic measures, the heroic hexameters, and the other familiar metres of the original. And in one instance, vv. 775–818, I have endeavoured to reproduce with exactness a more complicated Choral system, but the attempt was not so successful as to encourage a repetition.

3, Old Square, Lincoln's Inn,
September, 1866.

SUPPLEMENTARY NOTE TO THE PRESENT EDITION

In 1866, when the first edition of this work was published, no Comedy of Aristophanes had received less attention than the present; but during the last half-century no Comedy has received more. Not only have there been twelve editions published, eight by English, and four by foreign, scholars; there have also been numerous separate dissertations and discussions, principally on the subject of the machinery employed, and the manner in which Trygaeus was transported from the earth to the Palace of Zeus in heaven. On this subject some very strange theories have been advanced. That Trygaeus was raised aloft by the machine called the crane, *γέρανος*, is common ground. But one contends that after ascending to a certain height he is brought down again to his own house which has meanwhile been transformed into the house of Zeus. Another conceives that the house of Trygaeus is represented at one end of the stage, and the house of Zeus at the other, and that the crane lifts him up from his own house, swings him through the air and drops him at the house of Zeus. And others devise other equally strange and wonderful theories. They all unite in ignoring the *ἐξώστρα*, a machine which seems to play in this Comedy a very similar part to that which it afterwards played in the Thesmophoriazusae. See the Commentary on Thesm. 277. In the latter Play the scene at the opening is laid before the house of Agathon, and so it continues until line 276 when by means of the *ἐξώστρα* the Thesmophorium is pushed forward, *ὠθεῖται τὸ ἱερὸν*, and fills the entire stage, so that the house of Agathon with the original scene is completely blotted out, and does not reappear throughout the Play. Here the scene at the opening is laid before the house of Trygaeus and so it continues until line 173 when, Trygaeus having been hoisted up to a height sufficient for the action of the *ἐξώστρα*, a large platform is pushed forward, *ὠθεῖται*, underneath him so that he and his beetle at once find

themselves resting upon it. This platform fills the entire stage, so that the house of Trygaeus with the original scene is completely blotted out, and does not reappear until after the Parabasis, when by the action of the ἐξώστρα the platform is drawn in again, and the original house and scene become visible once more. The exclamation of Trygaeus to the μηχανοποιὸς, line 174, is occasioned by the action not of the crane, but of the ἐξώστρα, the sudden protrusion of the great platform just underneath him being enough to alarm the most courageous man and beetle. This platform or upper stage, as it may be convenient to call it, is, as in the Thesmophoriazusae, of exactly similar dimensions to the original or lower stage, and has for its background the Palace of Zeus. Trygaeus and his beetle therefore, so soon as they rest upon it, are immediately in front of the Palace-doors, out of which come, first Hermes, and then War and his attendant. Henceforth, until the Parabasis, the action of the Play proceeds on this upper stage, and the original scene with the house of Trygaeus is alike out of sight and out of mind. It is here that War is preparing to pound all the Hellenic cities in his mighty mortar; here is the pit into which Peace has been cast; and out of which the Chorus, with the aid of Trygaeus and Hermes, at length succeed in bringing her once more to sight. The Chorus is composed exclusively of Attic (possibly even of Athmonian) farmers; for the notion that the Argives, Boeotians, Megarians, and Lamachus who are in turn upbraided for not giving due assistance to the work are actually represented in the theatre, either as forming part of the Chorus or as supernumeraries, is altogether fanciful and inadmissible. These farmers must pull by means of ropes falling from the upper stage to the orchestra, if indeed they really pull at all and are not rather here, as elsewhere, substituting for real action mere dancing and gesticulation in the orchestra [1]. But somehow or other Peace

[1] Owing to our ignorance of the internal arrangements of the Athenian theatre, it is impossible to explain satisfactorily the term εἰσιόντες in line 427. But when we remember that the dances in the orchestra are taken as representing and as equivalent to—in the Thesmophoriazusae, the careful peregrinations of the women, up and down, through every tier of the auditorium, and—in the Frogs, the march

reappears, accompanied by her two handmaidens, Harvesthome and Mayfair. The two handmaidens are represented by Choregic actors, and just as the Parabasis is about to commence they depart with Trygaeus by the masked staircase into the interior of the theatre, reappearing with him, when the Parabasis is over, on the lower stage. It must be remembered that Trygaeus does not descend directly from the upper to the lower stage; it would indeed have been impossible for him to do so. Peace is not represented by any actor; she is merely a colossal statue, and it seems as though only her head and bust[1] appear above the upper stage. No remarks are made upon her person as upon those of Harvesthome and Mayfair; and her lips could not have approached the ear of Hermes had she and he been standing on the same level. Trygaeus had ascended from the lower to the upper stage by means of his beetle, and it is no wonder that he cannot tell how he is to descend again; but instructed by Hermes, he finds a staircase which takes him into the interior of the theatre, behind the scenes.

Speaking generally, the actors confine themselves to the stage, and the Chorus to the orchestra. But in the preceding Comedy, the Wasps, Aristophanes did what no man had ever done before (*τοῦτο οὐδείς πω πάρος δέδρακεν*) by making his protagonist descend into the orchestra, and "lead out the Chorus, dancing, at the ending of the Play." And in the present Comedy he seems to have introduced the converse novelty by making the

of the Iacchus-procession from the Temple in Athens to and beyond the Cephisus, it seems most probable that here too they were taken as representing and as equivalent to the actual labour of hauling up the Goddess.

[1] I suspect that this was in reality all that there was of her. She does not seem to have appeared again after the Parabasis. It is true that the word *ταύτην* in line 923 may seem to imply her presence; but this may have been explained by a gesture. When Trygaeus re-enters with Harvesthome and Mayfair, the servant though full of curiosity about *them* makes no allusion to the statue of Peace which, if present, must have been a far more conspicuous object; and had such a statue been visible during the dedication festivities, Hierocles must have known at once who was the object of worship, and could not have put the question *τίς ἡ θυσία ποθ' αὑτηὶ καὶ τῳ θεῶν*; and again *ὅτῳ δὲ θύετ' οὐ φράσεθ'*;

Chorus ascend to the stage and carry out the protagonist and his bride at the ending of the Play. One Semichorus seems to have left the orchestra after line 1316, and to reappear after line 1328 carrying Harvesthome from the house into which she had entered (after line 855) for the purpose of taking her bridal-bath. The other after line 1340 climbs up to the stage and raises Trygaeus aloft, the two processions finally leaving the theatre side by side for the nuptial festivities.

I observed in the original Introduction that "the Play abounded with genuine kindly Panhellenic sentiments, occasionally rising, amidst all the burlesque with which they are surrounded, into a strain of almost solemn and pathetic dignity, as in that beautiful address to Peace which may be called the Consecration Hymn." But this point is brought out more fully and more clearly by Mr. Sharpley in the Introduction to his excellent edition of the Peace, from which I take the liberty of borrowing the remarks which follow :—

"The poet makes it plain from the first that the mission of Trygaeus is undertaken on behalf of all the Greeks, *ὑπὲρ Ἑλλήνων πάντων* (93), *Ἑλλήνων περὶ ἁπαξαπάντων* (105). Prayers for the future and regrets for the past alike have regard to Hellas, not to Athens. Thus in line 435 we find

σπένδοντες εὐχώμεσθα τὴν νῦν ἡμέραν
Ἕλλησιν ἄρξαι πᾶσι πολλῶν κἀγαθῶν,

in 1320

κἀπευξαμένους τοῖσι θεοῖσιν
διδόναι πλοῦτον τοῖς Ἕλλησιν,

and in 646 *ἡ δ' Ἑλλὰς ἂν | ἐξερημωθεῖσ' ἂν ὑμᾶς ἔλαθε.* In line 292 when the Chorus are summoned, the call is *ὦνδρες Ἕλληνες*, altered ten lines below to the more expressive and sentimental address *ὦ Πανέλληνες*—a word sadly rare in our extant Greek literature. But the climax of lofty patriotism is reached in that wonderful cry,

μῖξον δ' ἡμᾶς τοὺς Ἕλληνας
πάλιν ἐξ ἀρχῆς φιλίας χυλῷ
καὶ συγγνώμῃ τινὶ πρᾳοτέρᾳ
κέρασον τὸν νοῦν (996–9)

—words which, in a different key, breathe the spirit of Panhellenism as nobly as does the Aeschylean battle-cry at Salamis."

No poetical translation of the Peace had been published previously to the year 1866; but since then we have had (1) a translation by Leonard Hampson Rudd in 1867; (2) a translation of considerable parts of the Play by the Right Honourable John Hookham Frere, published in 1872 after Mr. Frere's death; and (3) a very lively and enjoyable translation published in 1910 by Mr. R. F. Patterson.

In the Commentary, as now arranged, the notes which are new are distinguished from those which are old by being placed in brackets ⟨ ⟩[1]. This has been done for several reasons:

(1) Many remarks which were strictly accurate in 1866 would not be accurate now. To take one example. It is stated in the note on line 153 that "all the Commentators" take *βουκολήσεται* in the sense of *ἐξαπατήσεται*. They had in fact all done so up to that time, but many if not most of the subsequent Commentators share the view put forward in that note. It seemed therefore desirable to make it clear that the statement in question belongs to the edition of 1866 and not to that of 1912.

(2) Again, subsequent Commentators have frequently arrived at the same conclusions as those which were advocated in the previous edition, and have naturally expressed them in very similar language. I have always tried to be scrupulously honest in acknowledging my obligations to my predecessors, but if it were supposed that those conclusions were advocated in this edition for the first time, I might seem to have borrowed without acknowledgement from Commentaries which in reality were subsequent to my own.

(3) Some of the remarks in the earlier edition have been very strangely, though of course quite unintentionally, misstated. Here again I will give one example. In my note on line 1014 *τᾶς ἐν τεύτλοισι λοχενομένας* I said "In the Medea of Melanthius, from which this and the preceding line are borrowed, the phrase may have been *τᾶς ἐν Κόλχοισι λοχενομένας*." That is all. But Herwerden in *his* note on the passage after giving his own

[1] Of course many of the notes in brackets are merely the old notes altered.

view proceeds to say "Postea vidi Rogersium conjecisse personatum Creontem dixisse; ἀποχηρωθεὶς τᾶς ἐν Κόλχοισι λοχενομένας. Sed enim nec aptum foret participium praesens pro praeterito, nec Creon hercle Medeam, quam ob interfectos et liberos et recens nuptam Creusam pessime oderat, potuit desiderare." Herwerden mentions that he had been unable to obtain my edition, and, apparently, his only knowledge of it was derived from the friendly quotations in Mr. Paley's notes. But neither in my notes nor in Paley's is there the slightest justification for the remark that the words are conjectured to have been spoken *by Creon*. It never occurred to me to consider who the speaker may have been, or even what was the special subject of the "Medea" of Melanthius; it may have turned on incidents totally distinct from those of the "Medea" of Euripides, for there was more than one tragedy in the life of Medea. I should not like it to be supposed that I made so ridiculous a suggestion in the earlier edition and suppressed it in the present, possibly, it might be conjectured, in consequence of Herwerden's criticism.

The same distinction between what is old and what is new is made in the notes to the first and second Greek Arguments; but it did not seem necessary to extend it to the Appendix.

EASTWOOD, STRAWBERRY HILL,
June, 1912.

ΥΠΟΘΕΣΕΙΣ

Ι [1].

Ἤδη τῷ Πελοποννησιακῷ πολέμῳ κεκμηῶτας [2] τοὺς Ἀθηναίους καὶ τοὺς σύμπαντας Ἕλληνας Ἀριστοφάνης ἰδὼν, (ἱκανὸς γὰρ διιππεύκει πολεμούντων αὐτῶν χρόνος,) τὸ δρᾶμα συνέγραψε τοῦτο, προτρέπων τὰς πόλεις καταθέσθαι μὲν τὴν πρὸς αὐτὰς φιλονεικίαν, ὁμόνοιαν δὲ καὶ εἰρήνην ἀντὶ τῆς πρότερον ἔχθρας ἑλέσθαι. παρεισάγει τοίνυν γεωργὸν, Τρυγαῖον τοὔνομα, μάλιστα τῆς εἰρήνης ἀντιποιούμενον· ὃς, ἀσχάλλων ἐπὶ τῷ πολέμῳ, εἰς οὐρανὸν ἀνελθεῖν ἐβουλεύσατο πρὸς τὸν Δία, πευσόμενος παρ' αὐτοῦ δι' ἣν αἰτίαν οὕτως ἐκτρίβει [3] τὰ τῶν Ἑλλήνων πράγματα, τοσοῦτον ποιήσας πόλεμον αὐτοῖς. ὃν δὴ, διαπορούντα τίνα τρόπον τὴν εἰς οὐρανὸν πορείαν ποιήσει [4], παρεισάγει τρέφοντα κάνθαρον, ὡς ἀναπτησόμενον εἰς οὐρανὸν δι' αὐτοῦ, Βελλεροφόντου δίκην. προλογίζουσι δὲ οἱ δύο θεράποντες αὐτοῦ, οἷς καὶ ἐκτρέφειν προσετέτακτο τὸν κάνθαρον, δυσφοροῦντες [5] ἐπὶ τοῖς αὐτοῦ σιτίοις. ἡ δὲ σκηνὴ τοῦ δράματος ἐκ μέρους μὲν ἐπὶ τῆς γῆς, ἐκ μέρους δὲ ἐπὶ τοῦ οὐρανοῦ. ὁ δὲ Χορὸς συνέστηκεν ἔκ τινων ἀνδρῶν Ἀττικῶν γεωργῶν.

Φέρεται [6] ἐν ταῖς διδασκαλίαις [7] δεδιδαχὼς Εἰρήνην δὶς ὁ Ἀριστοφάνης.

[1] This Argument is found both in the Ravenna and in the Venetian MSS. It is given too in almost all the editions from that of Aldus downwards. ⟨It is the only Argument given by R. for this Comedy, and, except that I have substituted *ἐκτρίβει* for *ἐκτρέχει* and *δὶς* for *ὁμοίως*, it stands in that MS. exactly as it stands in the text. It is also found in F. from which, or from some similar MS., Musuro appears to have taken it.⟩

[2] ⟨*κεκμηῶτας. κεκμηκότας* V.⟩

[3] ⟨*ἐκτρίβει.* The MSS. have *ἐκτρέχει* which I have altered into *ἐκτρίβει.* Kuster introduced *ἐκτρύχει.*⟩

[4] ⟨*ποιήσει. ποιήσοι* V.⟩

[5] ⟨*δυσφοροῦντες. δυσφοροῦντος* V.⟩

[6] *φέρεται. φαίνεται* V.

[7] Both R. and V. read *ἐν ταῖς διδασκαλίαις δεδιδαχὼς Εἰρήνην ὁμοίως ὁ Ἀριστοφάνης.* Every editor without an exception has interpolated before *δεδιδαχὼς*

ἄδηλον οὖν, φησὶν Ἐρατοσθένης, πότερον τὴν αὐτὴν ἀνεδίδαξεν, ἢ ἑτέραν καθῆκεν ἥτις οὐ σώζεται. Κράτης μέντοι δύο οἶδεν δράματα γράφων οὕτως· "ἀλλ' οὖν γε ἐν τοῖς Ἀχαρνεῦσιν ἢ Βαβυλωνίοις ἢ ἐν τῇ ἑτέρᾳ Εἰρήνῃ." καὶ σποράδην δέ τινα [1] ποιήματα παρατίθεται, ἅπερ ἐν τῇ νῦν φερομένῃ οὐκ ἔστιν.

II [2].

Τρυγαῖος, ἄγροικος πρεσβύτης Ἀθήνησιν, ὀχούμενος ἐπὶ κανθάρου ὑπὲρ τῆς Ἑλλάδος εἰς τὸν οὐρανὸν ἀναφέρεται [3]. γενόμενος δὲ κατὰ τὴν τοῦ Διὸς οἰκίαν, ἐντυγχάνει τῷ Ἑρμῇ, καὶ ἀκούει [4] ὅτι, μετοικησαμένων τῶν θεῶν εἰς τὰ τοῦ οὐρανοῦ ἀνωτάτω διὰ τὴν τῶν Ἑλλήνων ἀλληλοκτονίαν, ἐνοικησάμενος ὁ Πόλεμος εἰς ἄντρον τὴν Εἰρήνην εἵρξας λίθους ἐπιφορήσειε, καὶ νῦν μέλλει τὰς πόλεις ἐμβαλὼν ἐν θυείᾳ τρίβειν. καὶ

the words καὶ ἑτέραν, ⟨and this is now found to be the reading of F., but it is clearly incorrect⟩. It would hardly be sense to say "According to the dramatic lists, Aristophanes exhibited *a second* Εἰρήνη. It is *therefore* uncertain whether he exhibited the same Play a second time, or produced *a second* which has not come down to us." The error is, I think, to be sought in the word ὁμοίως for which I have ventured to substitute δίς. Δὶς might easily have been mistaken for δ̄ς, the old abbreviated form of ὁμοίως (see Gaisford in Etymol. Magn. s. vv. κῶλα, ναῦς, σύμβολα), which has given occasion to innumerable errors. The meaning will then be clear. "Aristophanes is stated in the dramatic lists to have exhibited an Εἰρήνη on two distinct occasions; it is uncertain then, says Eratosthenes, whether he exhibited the same Play a second time, or produced another which has not come down to us." ⟨Some subsequent editors have omitted the words καὶ ἑτέραν. Dindorf in his Oxford edition of the Scholia proposed to change ὁμοίως into ὁμωνύμως. Van Leeuwen reads Ἀραρὼς ὁ Ἀριστοφάνους, which is, of course, impossible.⟩

[1] ⟨δέ τινα. διά τινα V.⟩

[2] This Argument is found in the older editions in a curtailed form and shorn of the valuable chronological notice at the end. It was first transcribed in its entirety by Bekker from the Venetian MS. with a few variations from another MS. numbered 475 in the same library (V^2.). ⟨The first half dozen lines, down to the first syllable of ἐν|αγώνιος, are also found in F.⟩

[3] ⟨ἀναφέρεται F. ἀναφερόμενος V.⟩

[4] ⟨ἀκούει Gelenius. ἀκούσας MSS. and so Aldus and Fracini, the only editors (before Gelenius) who had printed this Argument.⟩

μέχρι μέν τινος ἐναγώνιος γίνεται· ἐπεὶ δὲ, μεταπεμπομένου τοῦ Πολέμου παρὰ Ἀθηναίων δοίδυκα Κλέωνα καὶ παρὰ Λακεδαιμονίων Βρασίδαν, ἑκάτεροι χρήσαντες ἀπολωλεκέναι εἰς Θρᾴκην ἔφασαν, ἀναθαρρεῖ· καὶ ἐν ᾧ περὶ κατασκευῆς δοίδυκος ὁ Πόλεμος γίνεται, κηρύττει τοὺς δημιουργοὺς, ἔτι δὲ καὶ ἐμπόρους ἅμα μοχλοὺς καὶ σχοινία λαβόντας παραγενέσθαι. συνδραμόντων δὲ πολλῶν ἐν Χοροῦ σχήματι προθύμως ἀφέλκει[1] τε τοὺς λίθους ἀπὸ τοῦ ἄντρου, καὶ, καθικετεύσας τὸν Ἑρμῆν συλλαβέσθαι, ἐξάγει πρὸς τὸ φῶς τὴν Εἰρήνην. ἀσμένως δὲ τῆς θεᾶς πᾶσιν ὀφθείσης, καὶ παρ' αὐτὴν εὐθέως Ὀπώρας τε καὶ Θεωρίας ἀναφανεισῶν, συμπαρὼν ὁ Ἑρμῆς, ἀνιστορούσης τι τῆς Εἰρήνης καὶ πυνθανομένης τε τὰ περὶ τὸν Τρυγαῖον, διασαφεῖ τὰ δέοντα[2]. πάλιν ἀποφαινομένης πρὸς τοῦτο μηνύει, προδιελθόντος αὐτοῦ καὶ περὶ τῆς ἀρχῆς τοῦ πολέμου καὶ δι' ἃς αἰτίας συνέστη, Φειδίου τε καὶ Περικλέους μνησθέντος.

Τὰ λοιπὰ τοῦ δράματος ἐπὶ τῆς γῆς ἤδη περαίνεται, καὶ ὁ μὲν Χορὸς περὶ τῆς τοῦ ποιητοῦ τέχνης χἀτέρων τινῶν πρὸς τοὺς θεατὰς διαλέγεται, ὁ δὲ Τρυγαῖος, καθὰ συνέταξεν ὁ Ἑρμῆς, τὴν μὲν Θεωρίαν[3] τῇ βουλῇ συνέστησεν, αὐτὸς δὲ, τὴν Ὀπώραν γαμεῖν διαγνοὺς, τὴν Εἰρήνην ἱδρύεται, καὶ θύσας[4] ἐν τῷ προφανεῖ πρὸς εὐωχίαν τρέπεται. τοὐντεῦθεν οἵ τε τῶν εἰρηνικῶν ὅπλων δημιουργοὶ[5] χαίροντες καὶ οἱ τῶν πολεμικῶν τοὔμπαλιν κλαίοντες. εἰσάγεται δὲ καὶ ἐπὶ τέλει τοῦ λόγου παιδία τινὰ τῶν κεκλημένων ἐπὶ τὸ δεῖπνον λέγοντα ῥήσεις γελωτοποιούς.

Τὸ δὲ δρᾶμα τῶν ἄγαν ἐπιτετευγμένων.

Τὸ δὲ κεφάλαιον τῆς κωμῳδίας ἐστὶ τοῦτο· συμβουλεύει Ἀθηναίοις σπείσασθαι πρὸς Λακεδαιμονίους καὶ τοὺς ἄλλους Ἕλληνας. οὐ τοῦτο δὲ μόνον ὑπὲρ εἰρήνης Ἀριστοφάνης τὸ δρᾶμα τέθεικεν, ἀλλὰ καὶ τοὺς

[1] ⟨ἀφέλκει Bekker. ἀφέλκειν V.⟩

[2] τὰ δέοντα V². τὰ δέω V. ⟨The words which follow, πάλιν . . . μηνύει, are hopelessly corrupt.⟩

[3] ⟨τὴν μὲν Θεωρίαν. These words, omitted in the MSS., were added by Bekker.⟩

[4] θύσας. οὖσα MS. vulgo. Bergk suggests οὔσης which Richter adopts. θύσας is Meineke's emendation.

[5] ⟨δημιουργοὶ Bekker. γεωργοὶ V.⟩

Ἀχαρνεῖς καὶ τοὺς Ἱππέας καὶ Ὀλκάδας, καὶ πανταχοῦ τοῦτο ἐσπούδακεν, τὸν δὲ Κλέωνα κωμῳδῶν τὸν ἀντιλέγοντα, καὶ Λάμαχον τὸν φιλοπόλεμον ἀεὶ διαβάλλων. διὸ καὶ νῦν διὰ τούτου τοῦ δράματος εἰρήνης αὐτοὺς ἐπιθυμεῖν ποιεῖ, δεικνὺς ὁπόσα μὲν ὁ πόλεμος κακὰ ἐργάζεται, ὅσα δὲ ἀγαθὰ ἡ εἰρήνη ποιεῖ. οὐ μόνος δὲ περὶ τῆς εἰρήνης συνεβούλευσεν, ἀλλὰ καὶ ἄλλοι πολλοὶ ποιηταί. οὐδὲν γὰρ συμβούλων διέφερον· ὅθεν αὐτοὺς καὶ διδασκάλους[1] ὠνόμαζον, ὅτι πάντα τὰ πρόσφορα διὰ δραμάτων αὐτοὺς ἐδίδασκον.

Ἐνίκησε δὲ τῷ δράματι ὁ ποιητὴς, ἐπὶ ἄρχοντος Ἀλκαίου, ἐν ἄστει·[2] πρῶτον Εὔπολις Κόλαξι, δεύτερον Ἀριστοφάνους Εἰρήνῃ, τρίτος Λεύκων Φράτορσι. τὸ δὲ δρᾶμα ὑπεκρίνατο Ἀπολλόδωρος, ἡνίκα Ἑρμῆν Λοιοκρότης.[3]

[1] This derivation is of course altogether groundless. It was as teachers of the Chorus, not as teachers of the People, that the Exhibitors received the name of διδάσκαλοι.

[2] And therefore a few days only before the conclusion of the Peace of Nicias which was made in the archonship of Alcaeus ἐκ Διονυσίων εὐθὺς τῶν ἀστικῶν.—Thuc. v. 19, 20. ⟨It is plain from the preceding paragraph that the writer of this Argument was not very familiar with the terms of the Athenian stage, and he must to some extent have warped the language of the didascalia. The term ἐνίκησε could be properly used only of the Victor in the theatrical competition, and not, as here, of a dramatist who had been successful only in having his Play selected to be one of the three competitors. And the entry as to Aristophanes would have been Ἀριστοφάνης Εἰρήνῃ, not Ἀριστοφάνους Εἰρήνη.⟩

[3] ἡνίκα Ἑρμῆν Λοιοκρότης. These words seem to be corrupt. Dindorf conjectures ἡνίκα ἔτ' ἦν ὑποκριτής; Ranke (De Vita Aristophanis, § 8) ἡνίκα Ἑρμῆν Καλλίστρατος; Richter ἐνίκα Εἰρήνῃ β' Λεωκράτης. ⟨But possibly the meaning is that Apollodorus was the protagonist representing Trygaeus, whilst Loeocrates represented Hermes.⟩

III [1].

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Τῷ Διὶ φράσαι σπεύδων τὰ κατ' ἀνθρώπους κακὰ
Τρυγαῖος, ἀναπτέσθαι θέλων ὡς τοὺς θεούς,
ἐξέτρεφε κάνθαρον· ὡς δ' ἀνέπτη, κατέλαβεν
Ἑρμῆν μόνον ἄνω. κᾆτ' ἐπιδείκνυσιν φράσας
τὸν Πόλεμον ἐπὶ βροτοῖσιν ἠγριωμένον
πικρῶς, ἕτοιμόν τ' ὄντα πρὸς κακουχίαν

[1] All the notes to this Argument are new. The Argument was first printed by Bekker from V. where it is written as prose, as follows :—

Τῷ διὶ φράσαι σπεύδων τὰ κατ' ἀνθρώπους Τρυγαῖος θέλων ὡς τοὺς θεούς, ἐξέτρεφον ὄρνιθες· ὡς δ' ἀνέπτη κατέλαβεν μῆν μόνον ἄνω, κατεπιδείκνυσι φράσας τὸν πόλεμον βρύθηται ἀπηρτημένον ἀέριος ἕτοιμόν τ' ὄντα πρὸς κακουχίαν τὴν πρότερον εἰρήνην δὲ κατορωρυγμένον ἱκέτευσαν οἱ κατ' ἀγροὺς ἀνάπαλιν ποεῖν τὸ μέλ βαδ ἐπένευσε· καὶ τότε ἀπάγουσιν αὐτὴν τὴν ἐκ βερέθρου καὶ τἀγαθά :—

The Argument is also found in V[2].

1. *κακὰ*. This word, omitted in the MSS., was added by Bergk.

2. *ἀναπτέσθαι*. In the MSS. there is nothing between Τρυγαῖος and *θέλων*. Bergk wrote *ἀναπέτεσθ' ἐθέλων* which gives the required meaning but it is better to write with Meineke and others *ἀναπτέσθαι θέλων*.

3. *ἐξέτρεφε κάνθαρον*. The MSS. give *ἐξέτρεφον ὄρνιθες* which was altered by Bekker (who possibly thought it prose) into *ἐξέτρεφεν ὄρνιθας*. Then Dindorf for the plural *ὄρνιθας* wrote the singular *ὄρνιθ'* which made the verse scan and has ever since been followed. But the *κάνθαρος* is so very prominent in the Play that the writer could hardly have written *ὄρνιθ'* when *κάνθαρον* would suit the metre equally well; the transcriber certainly was very confused about the words, and has left a blank between the iota and the theta in *ὄρνιθες*; and it seems to me that when he had annexed the first letter of *κάνθαρος* (in the form of *ν*) to *ἐξέτρεφε*, and had merely *ἀνθαρον* remaining, he changed that into *ὄρνιθες*. I have therefore restored *κάνθαρον*.

4. *Ἑρμῆν*. The first two letters are missing in the MSS. but the meaning is plain, and they were supplied by Bekker.

5. *ἐπὶ βροτοῖσιν ἠγριωμένον πικρῶς*. I have substituted these words for the nonsensical *βρύθηται* (*βρύθει τε* V[2].) *ἀπηρτημένον ἀέριος* of the MSS. Bergk proposed *τὸν μὲν Πόλεμον θύειαν ἐξηρτυμένον ἀέρι*.

τὴν πρότερον, Εἰρήνην δὲ κατορωρυγμένην.
ἱκέτευσαν οἱ κατ᾽ ἀγροὺς ἀνάπαλιν ποιεῖν.
καὶ τοῦτο μὲν βάδην ἐπένευσε· καὶ τότε
ἀπάγουσιν αὐτὴν ἐκ βερέθρου καὶ τἀγαθά. 10

7. *κατορωρυγμένην*. So Bekker for the *κατορωρυγμένον* of the MSS.

9. *καὶ τοῦτο μὲν βάδην*. I have substituted these words for the *τὸ μέλ* (I am not quite sure about the *μέλ*) *βαδ* of the MSS. The doggerel Greek may be thus represented in doggerel English.

Trygaeus, needing wings wherewith to go
And tell King Zeus the woes of men below,
Keeps a winged beetle. Thus to heaven he flies
And finds no God but Hermes in the skies.
Then Hermes shows him War enraged with men, 5
And quite prepared to work them woe again,
And Peace, beneath them, buried. They implore
Hermes to give her to their farms once more.
This, bit by bit, he yielded. Then they drew
Peace from the pit, and every blessing too. 10

Dindorf supposes some line or lines to be missing after *τἀγαθά*. He could not have observed that these doggerel Arguments invariably consist of ten lines, neither more nor less.

CORRIGENDA IN "THE BIRDS"

Page 16, lines 114–16. In each of these lines a comma should be inserted after the word *νώ*.

Page 33, line 265, *note*. It might be more accurate to say that Aristophanes treats *ἐπῶζε as if it were derived* from *ἐποῖ*.

Page 189, line 1409, *translation*. The line should commence "I get me wings." And in the translation of 1436 "Come" is misprinted "Cmoe."

Page 273, second column, line 18, for *ὡς γὰρ* read *οὐ γὰρ*.

Page 290, second column, line 21, for *you are now put to death* read *you are not put to death*.

ΕΙΡΗΝΗ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΟΙΚΕΤΑΙ ΔΥΟ *Τρυγαίου.*
ΤΡΥΓΑΙΟΣ.
ΚΟΡΑΙ, *θυγατέρες Τρυγαίου.*
ΕΡΜΗΣ.
ΠΟΛΕΜΟΣ.
ΚΥΔΟΙΜΟΣ.
ΧΟΡΟΣ ΓΕΩΡΓΩΝ.
ΙΕΡΟΚΛΗΣ, *χρησμολόγος.*
ΔΡΕΠΑΝΟΥΡΓΟΣ.
ΛΟΦΟΠΟΙΟΣ.
ΘΩΡΑΚΟΠΩΛΗΣ.
ΣΑΛΠΙΓΚΤΗΣ.
ΚΡΑΝΟΠΩΛΗΣ.
ΔΟΡΥΞΟΣ.
ΠΑΙΣ ΛΑΜΑΧΟΥ.
ΠΑΙΣ ΚΛΕΩΝΥΜΟΥ.

The Ravenna MS. gives no list of the *Dramatis Personae.* In the Venetian they are stated as follows :—*Θεράποντες. Τρυγαῖος. Τὰ παιδία τοῦ Τρυγαίου. Ἑρμῆς. Χορὸς γεωργῶν Ἀθμονέων. Μάντις χρησμολόγος. Δρεπανουργός. Ὁπλοποιός. Δορυξόος. Υἱὸς Λαμάχου. Υἱὸς Κλεωνύμου τοῦ ῥιψάσπιδος.*

ΕΙΡΗΝΗ

ΟΙ. Α. Αἶρ' αἶρε μᾶζαν ὡς τάχιστα κανθάρῳ.
ΟΙ. Β. ἰδού. ΟΙ. Α. δὸς αὐτῷ, τῷ κάκιστ' ἀπολουμένῳ.
ΟΙ. Β. καὶ μήποτ' αὐτῆς μᾶζαν ἡδίω φάγοι.
ΟΙ. Α. δὸς μᾶζαν ἑτέραν, ἐξ ὀνίδων πεπλασμένην.
ΟΙ. Β. ἰδοὺ μάλ' αὖθις. ΟΙ. Α. ποῦ γὰρ ἦν νῦν δὴ ″φερες; 5
οὐ κατέφαγεν. ΟΙ. Β. μὰ τὸν Δί', ἀλλ' ἐξαρπάσας
ὅλην ἐνέκαψε περικυλίσας τοῖν ποδοῖν.

The scene, at the opening of the Play, represents the exterior of the house of Trygaeus, two of whose servants are visible in the foreground, ministering to the wants of an enormous dung-beetle, which is confined in one of the outer courts, the walls of the court being sufficiently high to conceal its inmate from the audience. Δύο δέ εἰσιν οἰκέται, says the Scholiast, ὧν ὁ μὲν τρέφει τὸν κάνθαρον, ὁ δὲ ἕτερος μάττει. And Dobree has redistributed the opening dialogue, so as to bring it into accordance with the view that one servant prepares the food, the other gives it to the beetle. But his arrangement, though adopted with more or less variation by all the recent editors, is throughout forced and unsatisfactory. And lines 23 (κανθάρῳ μάττοντα παρέχειν ἐσθίειν) and 27 (ἦν μὴ παραθῶ τρίψας) seem of themselves sufficient to show that no such division of labour, as that which he supposed the Scholiast to suggest, was really intended by Aristophanes. The whole manual work is performed by the second servant; the first merely directs and superintends the operation, as the steward or confidential servant of Trygaeus. In that capacity he remains throughout the greater part of the Play at his master's house, whilst the second servant, after feeding the beetle, quits the stage and is seen no more. I have therefore, throughout the dialogue, restored the traditional arrangement, which seems to me preferable in every respect.

5. νῦν δὴ ″φερες] This is Bergler's correction for the MS. reading νῦν δ' ἤφερες: and it is confirmed by the Scholiast's comment, οὕτως Ἀττικοὶ ἀντὶ τοῦ ἀρτίως. The expression, in such phrases as

THE PEACE

FIRST SERVANT. Bring, bring the beetle cake; quick, quick there, quick!
SECOND SERVANT. Here! SERV. I. Give it him, the abominable brute.
SERV. II. O may he never taste a daintier morsel!
SERV. I. Now, bring another, shaped from asses' dung.
SERV. II. Here, here again. SERV. I. Where's that you brought just now?
He can't have eaten it. SERV. II. No; he trundled it
With his two feet, and bolted it entire.

ὡς νῦν δὴ ἐλέγομεν and the like, is used over and over again by Plato in reference not to what is passing at the time, but to something that had been said a short time previously. Thus, in the Republic, iv. 419 A; v. 462 A; viii. 552 B, 559 C, D; ix. 592 A; x. 600 E, 609 C, &c.; and similar examples might be collected from almost any other of the Platonic dialogues. In the Gorgias, 451 A, *νῦν δὴ* and *ἄρτι* are used in the same passage indiscriminately with reference to the same point of time. Suidas (sub voc.) cites a line of Magnes, in which the force of the *δὴ* is very plainly brought out.

Εἰπέ μοι· νῦν δὴ μὲν ὤμνυς μὴ γεγονέναι, νῦν δὲ φῄς.

"*Just now* you denied it: *now* you affirm it," (a line which may remind us of Shakespeare's, *But now a King, now thus*, King John v. 7; and *Even now worth this, And now worth nothing*, Merchant of Venice i. 1.)

7. *τοῖν ποδοῖν*] All insects have six legs; but, as the Scholiast remarks, Aristophanes employs the dual in reference to the feet of the coleopter here, as he did with regard to those of the flea in the Clouds, 150. There is in Wood's Natural History, iii. 468, a pleasantly written sketch of the *modus operandi* of certain of these dung-beetles, from which it would seem that the dual is not altogether misapplied in describing the manner in which they roll the substance which is at once their food, their residence, and their nest. "Every one who has walked in the fields must have noticed the singular rapidity with which

ΟΙ. Α. *ἀλλ' ὡς τάχιστα τρῖβε πολλὰς καὶ πυκνάς.*
ΟΙ. Β. *ἄνδρες κοπρολόγοι, προσλάβεσθε πρὸς θεῶν,*
εἰ μή με βούλεσθ' ἀποπνιγέντα περιιδεῖν.
ΟΙ. Α. *ἑτέραν ἑτέραν δὸς, παιδὸς ἡταιρηκότος·*
τετριμμένης γάρ φησιν ἐπιθυμεῖν. ΟΙ. Β. *ἰδού.*
ἑνὸς μὲν, ὦνδρες, ἀπολελύσθαι μοι δοκῶ·
οὐδεὶς γὰρ ἂν φαίη με μάττοντ' ἐσθίειν.
ΟΙ. Α. *αἰβοῖ, φέρ' ἄλλην, χἀτέραν μοι χἀτέραν,*
καὶ τρῖβ' ἔθ' ἑτέρας. ΟΙ. Β. *μὰ τὸν Ἀπόλλω 'γὼ μὲν οὔ·*
οὐ γὰρ ἔθ' οἷός τ' εἰμ' ὑπερέχειν τῆς ἀντλίας.

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patches of cowdung disappear, and many may have observed that this phenomenon is caused by the efforts of sundry beetles which burrow beneath the mass, and convey the substance deep into the ground. The common watchman-beetle (*Geotrupes stercorarius*), so well known from its habit of flying on droning wings in the evening, is one of these valuable beetles; and it is worthy of notice that, despite the nature of the substance in which they work, not a speck adheres to their bright and polished armour. The Egyptian beetle (*Scarabaeus sacer*) employs a similar substance for the cradle of its future young, kneading it into irregular balls, in which it deposits its eggs, and then *rolling it away by means of its odd-looking hind legs*. After it has made the ball, which is often larger than itself, the beetle sets to work to roll it to a convenient spot where the earth is soft, and performs this curious operation by a retrograde motion, the hind legs directing the ball, while the four other legs are employed in locomotion. During this operation the beetle seems to be standing on its head, the hind legs being much elevated, in order to guide the ball, which by dint of much rolling becomes nearly spherical. A tolerably deep hole is then excavated in a suitable spot, the ball rolled into it, and the earth filled in. Many beetles perform this useful operation, and in several European countries, where the beauty of the climate is only equalled by the uncleanliness of the inhabitants, these beetles are of inestimable service." A similar account is given in Kirby and Spence's Entomology, Letter ix; and for the observations of ancient naturalists see Aristotle, Hist. An. v. 17. 10 (ed Schneider); Aelian x. 15; Pliny xi. 34.

9. *ἄνδρες κοπρολόγοι*] (Overpowered by the malodorous conditions of his task, he appeals for help to any scavengers who may chance to be present. The *κοπρολόγοι* were a recognized class at Athens. They were under the orders of the City Commissioners (*ἀστυνόμοι*), and were required to collect the sewage, and carry it out to a prescribed distance be-

SERV. I. Quick, quick, and beat up several, firm and tight.
SERV. II. O help me, scavengers, by all the Gods!
Or I shall choke and die before your eyes.
SERV. I. Another cake, a boy-companion's bring him:
He wants one finelier moulded. SERV. II. Here it is.
There's one advantage in this work, my masters:
No man will say I pick my dishes now.
SERV. I. Pah! more, bring more, another and another;
Keep kneading more. SERV. II. By Apollo, no, not I!
I can't endure this muck a moment longer;

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yond the city walls; Aristotle's Polity of Athens, chap. 50. They would be accustomed to, and therefore less repelled by, the business so offensive to the servant. I cannot think that by *κοπρολόγοι* the speaker means either the *ῥήτορες* as the Scholiast suggests, or the audience at large as Mr. Sharpley supposes. *περιιδεῖν*, in the following line, means *to see without helping*, Ach. 55, 167; Clouds 124; Wasps 439; Lys. 1019; Thesm. 698; Frogs 1476; Eccl. 369, 1054, 1068. *θαυμάζω δὲ Λακεδαιμονίους πάντων μάλιστα*, says Lysias, *τίνι ποτὲ γνώμῃ χρώμενοι καιομένην τὴν Ἑλλάδα περιορῶσιν, ἡγεμόνες ὄντες τῶν Ἑλλήνων.*—Olympiac 914. *εἰ γὰρ [ὁ θεὸς] πατήρ ἐστι, καὶ πατὴρ τοιοῦτος, οὐ δυνήσεται περιιδεῖν τοὺς υἱοὺς ἐν ἐσχάτοις ὄντας κακοῖς.*—St. Chrys. Hom. xxii in Matth. (p. 277 B).〉

13. *ἑνὸς κ.τ.λ.*] 〈"uno quidem crimine, o viri, solutus mihi videor; nemo enim dixerit me inter pinsendum comedere." Bergler. Charges of this sort were frequently brought against slaves. See Posidippus cited by Athenaeus xiv. 77 (p. 659 C); Horace, Sat. i. 3. 80; Juvenal ix. 5.〉

17. *ὑπερέχειν τῆς ἀντλίας*] This expression is elsewhere used of sailors endeavouring to keep down the water in a sinking ship. See the passages cited by Hemsterhuys (on Lucian's Timon 4), who thinks that, as in nautical language the phrase would mean "unable to work the *ἀντλίαν*" (in its sense of bilgewater) "sufficiently for the needs of the vessel," so here it must mean "unable to work the *ἀντλίαν*" (in its sense of filth) "sufficiently for the needs of the beetle." Brunck and Richter, who impute to Hemsterhuys the absurdity of supposing the beetle itself to be spoken of as *τὴν ἀντλίαν*, must strangely have misread the observations of that sagacious and admirable writer. But I think that the interpretation of the Scholiast—*ὑπερέχειν ἀντὶ τοῦ ἀντέχειν καὶ περιγίνεσθαι τῆς ὀσμῆς*—is on the whole the preferable one, and that the meaning simply is that, as in a sinking ship the bilgewater gets the mastery over the sailors, so here the stench is too strong for, and is overpowering the servant. 〈In

αὐτὴν ἄρ' οἴσω συλλαβὼν τὴν ἀντλίαν.
OI. A. *νὴ τὸν Δί' ἐς κόρακάς γε, καὶ σαυτόν γε πρός.*
OI. B. *ὑμῶν δέ γ' εἴ τις οἶδ' ἐμοὶ κατειπάτω*
πόθεν ἂν πριαίμην ῥῖνα μὴ τετρημένην.
οὐδὲν γὰρ ἔργον ἦν ἄρ' ἀθλιώτερον
ἢ κανθάρῳ μάττοντα παρέχειν ἐσθίειν.
ὗς μὲν γὰρ, ὥσπερ ἂν χέσῃ τις, ἢ κύων
φαύλως ἐρείδει· τοῦτο δ' ὑπὸ φρονήματος
βρενθύεταί τε καὶ φαγεῖν οὐκ ἀξιοῖ,
ἢν μὴ παραθῶ τρίψας δι' ἡμέρας ὅλης
ὥσπερ γυναικὶ γογγύλην μεμαγμένην.
ἀλλ' εἰ πέπαυται τῆς ἐδωδῆς σκέψομαι
τῃδὶ παροίξας τῆς θύρας, ἵνα μή μ' ἴδῃ.
ἔρειδε, μὴ παύσαιο μηδέποτ' ἐσθίων
τέως ἕως σαυτὸν λάθῃς διαρραγείς.
οἷον δὲ κύψας ὁ κατάρατος ἐσθίει,
ὥσπερ παλαιστὴς, παραβαλὼν τοὺς γομφίους,
καὶ ταῦτα τὴν κεφαλήν τε καὶ τὼ χεῖρέ πως
ὠδὶ περιάγων, ὥσπερ οἱ τὰ σχοινία
τὰ παχέα συμβάλλοντες εἰς τὰς ὁλκάδας.
μιαρὸν τὸ χρῆμα καὶ κάκοσμον καὶ βορὸν,
χὥτου ποτ' ἐστὶ δαιμόνων ἡ προσβολὴ
οὐκ οἶδ'. Ἀφροδίτης μὲν γὰρ οὔ μοι φαίνεται,

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nautical language *ἀντλία* signifies either the bilgewater itself or the hold of the ship which contains it. So here, by analogy: in this line it signifies the filth, and in the next the tub, *σκάφη*, containing the filth.〉

36. *ὥσπερ οἱ τὰ σχοινία*] *ὥσπερ οἱ τὰ μεγάλα σχοινία ἐργαζόμενοι τῶν πλοίων, ὅτι ἐργαζόμενοι τῷ σώματι καὶ ὅλῃ τῇ ψυχῇ καὶ τῇ δυνάμει ἐργάζονται ἐν τῷ πλέκειν· οὕτως ὅλῃ τῇ δυνάμει ὁ κάνθαρος, φησὶν, ἐσθίει κινούμενος.*—Scholiast. *σχοινία εἰς τὰς ὁλκάδας* are merely "ropes for merchant vessels." 〈Herwerden refers to *κάδους εἰς τοὺς ἀγροὺς*, infra 1202. The name *ὁλκάδες* is of course derived from their being towed (*ἕλκω*) with ropes. The Scholiast explains *συμβάλλοντες* by *συμπλέκοντες*.〉

39. *προσβολή*] One of the Scholiasts

I'll take and pitch the muck-tub in and all.

SERV. I. Aye to the crows, and follow it yourself.

SERV. II. Can any one of you, I wonder, tell me
Where I can buy a nose not perforated?
There's no more loathly miserable task
Than to be mashing dung to feed a beetle.
A pig or dog will take its bit of muck
Just as it falls: but this conceited brute
Gives himself airs, and, bless you, he won't touch it,
Unless I mash it all day long, and serve it
As for a lady, in a rich round cake.
Now I'll peep in and see if he has done,
Holding the door, thus, that he mayn't observe me.
Aye, tuck away; go gobbling on, don't stop;
I hope you'll burst yourself before you know it.
Wretch! how he throws himself upon his food,
Squared like a wrestler, grappling with his jaws,
Twisting his head and hands, now here, now there,
For all the world like men who plait and weave
Those great thick ropes to tow the barges with.
'Tis a most stinking, foul, voracious brute.
Nor can I tell whose appanage he is:
I really think he can't be Aphrodite's,

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here takes *προσβολή* in the sense of an *infliction* from, a visitation due to the wrath of, the Gods; and Bergler cites from Synesius, Epist. 57, and Antiphon, Tetr. B. *γ*. 8, the phrases *δαιμόνων προσβολὰς*, *τὰς θείας προσβολὰς*, in the same signification. But the main, if not the only, meaning of the word in the present passage seems to be *an appendage, an adjunct*, *ὃ προσβάλλεται*, a sign specifically appropriated or attached to a deity; and so it is interpreted by Brunck, who compares the use of the word *προσνείμασθαι* in Birds 563.

προσνείμασθαι δὲ πρεπόντως
τοῖσι θεοῖσιν τῶν ὀρνίθων ὃς ἂν ἁρμόζῃ καθ' ἕκαστον.

οὐ μὴν Χαρίτων γε. **ΟΙ. Α.** τοῦ γάρ ἐστ'; **ΟΙ. Β.** οὐκ ἔσθ' ὅπως
τοῦτ' ἔστι τὸ τέρας οὐ Διὸς Σκαταιβάτου.
οὐκοῦν ἂν ἤδη τῶν θεατῶν τις λέγοι
νεανίας δοκησίσοφος, "τὸ δὲ πρᾶγμα τί;
ὁ κάνθαρος δὲ πρὸς τί;" κᾆτ' αὐτῷ γ' ἀνὴρ
Ἰωνικός τις φησι παρακαθήμενος·
"δοκέω μέν, ἐς Κλέωνα τοῦτ' αἰνίττεται,
ὡς κεῖνος ἀναιδέως τὴν σπατίλην ἐσθίει."
ἀλλ' εἰσιὼν τῷ κανθάρῳ δώσω πιεῖν.
ΟΙ. Α. ἐγὼ δὲ τὸν λόγον γε τοῖσι παιδίοις
καὶ τοῖσιν ἀνδρίοισι καὶ τοῖς ἀνδράσι

And another Scholiast says, ἐπεὶ ἓν ἕκαστον τῶν ὀρνέων ἀνάκειται θεῷ τινὶ, ὡς ἀετὸς τῷ Διὶ, τίνος οὗτός ἐστιν; οὐκ ἔστιν οὖν, φησὶ, τῆς Ἀφροδίτης, ἐπεὶ αὗτη μὲν μύροις χαίρει, ὁ δὲ δυσώδης ἐστίν.

42. Διὸς Σκαταιβάτου] ⟨The words are a play upon a very common appellation of Zeus, Διὸς Καταιβάτου, *Zeus descending in thunder*, Pollux ix. 41; Pausanias v. 14. 8. In Lycophron's Cassandra 1370 Agamemnon is likened to Zeus

ὃς Καταιβάτης μολὼν
σκηπτῷ πυρώσει πάντα δυσμενῶν στάθμα.

It was part of the insane adulation exhibited by the Athenians towards Demetrius Poliorcetes that, treating him as a Divine being, they erected on the spot where he first descended from his chariot an altar Δημητρίου Καταιβάτου. In the Prometheus (367) the falling thunderbolt is described as καταιβάτης κεραυνός. And in the present line the reading of the MSS. and editions generally is Διὸς Καταιβάτου, a reading which made the passage unmeaning, for the four lines from χὥτου ποτ' are obviously intended to lead up to a telling joke, and no joke was forthcoming. But the Ravenna MS. has a letter (which can hardly have been anything but σ) erased before καταιβάτου, and the Ravenna scholiast says παίζει σκαταιβάτην αὐτὸν καλῶν ἐπεὶ σκάτοις τρέφεται ὁ κάνθαρος, showing that he read Σκαταιβάτου, a reading adopted by the three most recent editors, Van Leeuwen, Zacher, and Graves.⟩

46. Ἰωνικός] It must be remembered that this Play was performed at the great City Dionysia, in the presence of the allies and strangers from all parts of the Hellenic world. ⟨The poet puts the answer to the youngster's question into the mouth of one of the allies because he loves to introduce a few words in a non-Attic dialect, which doubtless, as pronounced by the actor, would produce a certain comic effect. There is hardly an extant Play in which some such words are not found; and cf. infra 836. Possibly also the convenient phrase σπατίλην ἐσθίειν is exclusively Ionic.⟩

48. ὡς κεῖνος κ.τ.λ.] ⟨The pronoun

Nor yet the Graces'. SERV. I. No? then whose? SERV. II.
I take it
This is the sign of sulphur-bolting Zeus.
Now I suspect some pert young witling there
Is asking, "*Well, but what's it all about?*
What can the beetle mean?" And then I think
That some Ionian, sitting by, will answer,
"*Now, I've nae doubt but this is aimed at Cleon,*
It eats the muck sae unco shamelessly."
But I will in, and give the beetle drink.
SERV. I. And I will tell the story to the boys,
And to the lads, and also to the men,

κεῖνος may refer either to the beetle or to Cleon; to the beetle if contrasted with Κλέωνα in the preceding line, to Cleon if contrasted with ὁ κάνθαρος two lines before. Opinions differ widely on this point; but in my judgement it refers to the beetle. The beetle eating the muck reminds the speaker of Cleon who was a σκατοφάγος, *a muck eater*; διαβάλλει τὸν Κλέωνα ὡς σκατοφάγον as the Scholiast says. We know that in Menander's time, and we may well believe that already in the days of Aristophanes, the epithet σκατοφάγος, like τοιχωρύχος, ἱερόσυλος, and similar words, was employed as a mere term of abuse without the slightest reference to its original signification. Thus in Menander's Samia 348 (ed. Capps) (where it is said of a hotheaded fellow τραχὺς ἄνθρωπος, σκατοφάγος, αὐθέκαστος τῷ τρόπῳ), in the same writer's Περικειρομένη 274, in the line quoted from Menander by Photius s. v. (ἀλλὰ σκατοφάγος ἐστὶ καὶ λίαν πικρὸς), and in the metrical Argument of the Knights (where the epithet is applied to the Sausage-seller), it means merely "a blackguard," "a ruffian." Cleon, being a σκατοφάγος in this sense, is caricatured, it is suggested, by the beetle, a σκατοφάγος in the literal sense of the word.〉

50. τὸν λόγον] 〈He means the preliminary circumstances, leading up to, and necessary for understanding, the action of the Play. See Wasps 54, and the Commentary there. These he will now set forth to all the people in the auditorium. He begins with "the boys" and goes through the several classes of the audience in an ascending scale; the "little men," "the men," "the big men," and "the biggest men" of all. It is a mere comic enumeration of men of all sorts and sizes. Women are not mentioned because no women were present; see the Introduction to the Ecclesiazusae, pp. xxix–xxxiii.〉 A special compartment of the theatre was allotted to the youths; see Schol. at Birds 794.

καὶ τοῖς ὑπερτάτοισιν ἀνδράσιν φράσω
καὶ τοῖς ὑπερηνορέουσιν ἔτι τούτοις μάλα.
ὁ δεσπότης μου μαίνεται καινὸν τρόπον,
οὐχ ὅνπερ ὑμεῖς, ἀλλ' ἕτερον καινὸν πάνυ.
δι' ἡμέρας γὰρ εἰς τὸν οὐρανὸν βλέπων
ὠδὶ κεχηνὼς λοιδορεῖται τῷ Διΐ,
καί φησιν, "ὦ Ζεῦ, τί ποτε βουλεύει ποιεῖν;
κατάθου τὸ κόρημα· μὴ 'κκόρει τὴν Ἑλλάδα."
ΤΡ. ἔα ἔα.
ΟΙ. Α. σιγήσαθ', ὡς φωνῆς ἀκούειν μοι δοκῶ.
ΤΡ. ὦ Ζεῦ, τί δρασείεις ποθ' ἡμῶν τὸν λεών;
λήσεις σεαυτὸν τὰς πόλεις ἐκκοκκίσας.
ΟΙ. Α. τοῦτ' ἔστι τουτὶ τὸ κακὸν αὖθ' οὐγὼ "λεγον.
τὸ γὰρ παράδειγμα τῶν μανιῶν ἀκούετε·
ἃ δ' εἶπε πρῶτον ἡνίκ' ἦρχεθ' ἡ χολή,
πεύσεσθ'. ἔφασκε γὰρ πρὸς αὑτὸν ἐνθαδί·
"πῶς ἄν ποτ' ἀφικοίμην ἂν εὐθὺ τοῦ Διός;"
ἔπειτα λεπτὰ κλιμάκια ποιούμενος,
πρὸς ταῦτ' ἀνηρριχᾶτ' ἂν ἐς τὸν οὐρανὸν,
ἕως ξυνετρίβη τῆς κεφαλῆς καταρρυείς.
ἐχθὲς δὲ μετὰ ταῦτ' ἐκφθαρεὶς οὐκ οἶδ' ὅποι

---

55. *οὐχ ὅνπερ ὑμεῖς*] He is referring, says the Scholiast, not to the war-mania, but to the *μανίαν δικανικήν*. And this seems right, for there are many passages in the present Play which show that the mind of Aristophanes had not yet lost the impressions and ideas of which it was full, when, in the preceding year, he wrote his comedy of the Wasps.

59. *μὴ 'κκόρει*] ⟨*ἀντὶ τοῦ παῦσαι ἔρημον οἰκητόρων ποιῶν διὰ τῶν πολέμων. ἦν δὲ καὶ ἀρά τις αὕτη τοῖς ἀρχαίοις, ὥς που καὶ ὁ Μένανδρός φησι πολλάκις "ἐκκορηθείης σύ γε" βουλόμενος τὸ ἄρδην ἀπολέσθαι σημῆναι.*—Scholiast. The imprecation had not been found in any of Menander's Plays until the recent discovery of an important fragment of his Γεωργὸς (see Menander's Γεωργὸς, by Grenfell and Hunt, Oxford, 1898). There a slave, coming from the country, says that he has brought some good news, but the beginning of his story is a bit of bad news, and one of the women to whom

And to the great and mighty men among you,
And to the greatest mightiest men of all.
My master's mad; a novel kind of madness,
Not your old style, but quite a new invention.
For all day long he gazes at the sky,
His mouth wide open, thus; and rails at Zeus:
O Zeus, says he, *what seekest thou to do?*
Lay down thy besom, sweep not Hellas bare!

TRYGAEUS. (*Behind the scenes.*) Ah me! Ah me!

SERV. Hush! for methinks I hear him speaking now.

TRYG. (*Behind the scenes.*) O Zeus,
What wouldest thou with our people? Thou wilt drain
The lifeblood from our cities ere thou knowest!

SERV. Aye, there it is; that's just what I was saying:
Ye hear yourselves a sample of his ravings.
But what he did when first the frenzy seized him
I'll tell you: he kept muttering to himself,
Oh if I could but somehow get to Zeus!
With that he got thin scaling ladders made,
And tried by them to scramble up to heaven,
Till he came tumbling down, and cracked his skull.
Then yesterday he stole I know not whither,

---

he is speaking exclaims

ἀλλ' ἐκκορηθείης σύ γ', οἷα τἀγαθὰ
ἥκεις ἀπαγγέλλων. Lines 53, 54.〉

63. ἐκκοκκίσας] 〈ἀντὶ τοῦ ἐρημώσας καὶ ἀφανίσας, ἀπὸ μεταφορᾶς τῶν ῥοιῶν τῶν τοὺς κόκκους ἐκβαλλουσῶν.—Scholiast. See the Commentary on Lys. 364.〉

70. ἀνηρριχᾶτ'] 〈*was for clambering up.* τὸ πρὸς τοίχους ἀναβαίνειν καὶ χερσὶ καὶ ποσὶν, ἀναρριχᾶσθαι φασί. γίνεται δὲ ἐκ τοῦ ἀράχνης ἀραχνιῶ καὶ ἐν ὑπερβιβασμῷ (*transposition*) ἀναρριχῶ. — Scholiast. The same derivation is given by the Et. Magn. and (with others) by Suidas. And all the grammarians agree as to the exact meaning of the word, one illustrating it by the action of a monkey climbing up the boughs of a tree, and another by bees swarming up the stem of a plant. Perhaps the best explanation is ἀναρριχᾶσθαι σημαίνει τὸ τοῖς ποσὶ καὶ ταῖς χερσὶν ἀντεχόμενον ἀναβαίνειν. See Pierson at Moeris s. v. and Boissonade at Aristaenetus i. 3 and 20.〉

εἰσήγαγ' Αἰτναῖον μέγιστον κάνθαρον,
κἄπειτα τοῦτον ἱππokομεῖν μ' ἠνάγκασεν,
καὐτὸς καταψῶν αὐτὸν ὥσπερ πωλίον,
"ὦ Πηγάσιόν μοι," φησὶ, "γενναῖον πτερὸν,
ὅπως πετήσει μ' εὐθὺ τοῦ Διὸς λαβών."
ἀλλ' ὅ τι ποιεῖ τῃδὶ διακύψας ὄψομαι.
οἴμοι τάλας, ἴτε δεῦρο δεῦρ', ὦ γείτονες·
ὁ δεσπότης γάρ μου μετέωρος αἴρεται
ἱππηδὸν εἰς τὸν ἀέρ' ἐπὶ τοῦ κανθάρου.

ΤΡ. ἥσυχος ἥσυχος, ἠρέμα, κάνθων·
μή μοι σοβαρῶς χώρει λίαν
εὐθὺς ἀπ' ἀρχῆς ῥώμῃ πίσυνος,
πρὶν ἂν ἰδίσῃς καὶ διαλύσῃς
ἄρθρων ἵνας πτερύγων ῥύμῃ.
καὶ μὴ πνεῖ μοι κακὸν, ἀντιβολῶ σ'·
εἰ δὲ ποιήσεις τοῦτο, κατ' οἴκους
αὐτοῦ μεῖνον τοὺς ἡμετέρους.

ΟΙ. Α. ὦ δέσποτ' ἄναξ, ὡς παραπαίεις.

ΤΡ. σίγα σίγα.

ΟΙ. Α. ποῖ δῆτ' ἄλλως μετεωροκοπεῖς;

---

73. Αἰτναῖον] The Scholiasts offer three interpretations of this word: either (1) that it means ὑπερμεγέθη· μέγιστον γὰρ ὄρος ἡ Αἴτνη: or (2) that it refers to the breed of Aetnaean horses (Soph. Oed. Col. 312): or (3) that there was in fact some species of large beetle called the Aetnaean, probably from being found in the neighbourhood of that mountain. The passages which they cite from Epicharmus, Aeschylus, Sophocles, and Plato Comicus are conclusive in favour of the third interpretation. The fragment cited from Plato is arranged by Meineke (Fragm. Com. ii. 624) as follows:

Ὡς μέγα μέντοι πάνυ τὴν Αἴτνην ὄρος εἶναί φασι τεκμαίρου
ὅθεν τρέφεσθαι
τὰς κανθαρίδας τῶν ἀνθρώπων ἐστὶν λόγος οὐδὲν ἐλάττους.

76. ὦ Πηγάσιον] ⟨Παρὰ τὰ ἐκ Βελλεροφόντου Εὐριπίδου, (ἐκεῖνος γὰρ διὰ Πηγάσου τοῦ πτερωτοῦ ἐπεθύμει εἰς τὸν οὐρανὸν ἀνελθεῖν) "ἄγ', ὦ φίλον μοι Πηγάσου πτερόν."— Scholiast. The flight of Trygaeus heavenwards on his winged beetle is throughout

And brought a huge Aetnaean beetle home,
And made me groom it, while he coaxed it down
Like a young favourite colt, and kept on saying,
Wee Pegasus, my flying thoroughbred,
Your wings must waft me straight away to Zeus!
Now I'll peep in and see what he's about.
O, mercy on us! neighbours! neighbours! help!
My master's got astride upon the beetle,
And up they go ascending in the air.

TRYG. Fair and softly, my beastlet, at first.
Start not at once with a violent burst,
In the proud delight of your eager might,
Ere your joints with sweat are relaxed and wet
From the powerful swing of your stalwart wing.
And breathe not strong as we soar along;
If you can't refrain, you had best remain
Down here in the stalls of your master's halls.

SERV. O master of me! why how mad you must be!

TRYG. Keep silence! keep silence!

SERV. Why where do you try so inanely to fly?

---

intended to parody the flight of Bellerophon heavenwards, in the Euripidean Tragedy, on his winged steed. And the present line discloses to the spectators the burlesque which they are about to witness. Aristophanes had already adverted to this Bellerophon flight in the preceding Comedy, Wasps 757; and the hero's distressful appearance after he had been thrown by Pegasus is the subject of a joke in Acharnians 427. See also infra 722 and Knights 1249. The somewhat affected phrase Πηγάσου πτερὸν is reproduced infra 135.)

80. μετέωρος αἴρεται] The servant throws open the doors, and Trygaeus is discovered sitting astride upon the beetle, which is just preparing to fly. μετέωρος αἴρεται, says the Scholiast, ἐπὶ μηχανῆς· τοῦτο δὲ καλεῖται ἐώρημα. They rise during the anapaestic systems, halting during the intermediate dialogues. In addressing the beetle, inf. 82, Trygaeus substitutes for κάνθαρος, a word of not dissimilar sound, κάνθων, a jackass.

92. ἄλλως] This adverb is used here, and infra 1113, in the sense of μάτην. Καὶ ὡς ἐπὶ τὸ πλεῖστον, says the author of

ΤΡ. ὑπὲρ Ἑλλήνων πάντων πέτομαι,
τόλμημα νέον παλαμησάμενος.
ΟΙ. Α. τί πέτει; τί μάτην οὐχ ὑγιαίνεις;
ΤΡ. εὐφημεῖν χρὴ καὶ μὴ φλαῦρον
μηδὲν γρύζειν, ἀλλ' ὀλολύζειν·
τοῖς τ' ἀνθρώποισι φράσον σιγᾶν,
τούς τε κοπρῶνας καὶ τὰς λαύρας
καιναῖς πλίνθοισιν ἀνοικοδομεῖν,
καὶ τοὺς πρωκτοὺς ἐπικλείειν.

ΟΙ. Α. οὐκ ἔσθ' ὅπως σιγήσομ', ἢν μή μοι φράσῃς
ὅποι πέτεσθαι διανοεῖ. ΤΡ. τί δ' ἄλλο γ' ἢ
ὡς τὸν Δί' εἰς τὸν οὐρανόν; ΟΙ. Α. τίνα νοῦν ἔχων;
ΤΡ. ἐρησόμενος ἐκεῖνον Ἑλλήνων πέρι
ἁπαξαπάντων ὅ τι ποιεῖν βουλεύεται.
ΟΙ. Α. ἐὰν δὲ μή σοι καταγορεύσῃ; ΤΡ. γράψομαι
Μήδοισιν αὐτὸν προδιδόναι τὴν Ἑλλάδα.
ΟΙ. Α. μὰ τὸν Διόνυσον οὐδέποτε ζῶντός γ' ἐμοῦ.
ΤΡ. οὐκ ἔστι παρὰ ταῦτ' ἄλλ'. ΟΙ. Α. ἰοὺ ἰοὺ ἰού·
ὦ παιδί', ὁ πατὴρ ἀπολιπὼν ἀπέρχεται
ὑμᾶς ἐρήμους εἰς τὸν οὐρανὸν λάθρᾳ.
ἀλλ' ἀντιβολεῖτε τὸν πατέρ', ὦ κακοδαίμονα.

---

the Etymologicon Magnum, *ἀντὶ τοῦ μάτην ἐχρῶντο οἱ Ἀττικοὶ τῷ ἄλλως· καὶ γὰρ παρὰ Θουκυδίδῃ συνεχῶς ἔστιν αὐτὸ εὑρεῖν κείμενον.* See Thuc. i. 109; ii. 18; iv. 36, &c. See also Ruhnken's Timaeus, sub voc. *οὐκ ἄλλως*.

97. *ὀλολύζειν*] ⟨This is meant as a hint to the audience to give the speaker a cheer. Cf. Knights 1327.⟩

99. *λαύρας*] ⟨*Alleys*, which apparently were allowed to become such receptacles of filth that they would be almost as attractive to the dung-beetle as if they were regular *κοπρῶνες*. So again infra 158. The Scholiast says *λαύρας ἐκάλουν τὰς στενὰς ῥύμας, ἔνθα πᾶσα ἀκαθαρσία ἐστίν· ἢ τοὺς ῥυπαροὺς τόπους.* And to the like effect Hesychius, Suidas, Eustathius at Od. xxii. 128, and the Etymol. Magn. who give as the derivation of the word, *λαύρα· παρὰ τὸ ῥέειν ἐν αὐτῇ τοὺς λαούς.* The further explanation of Hesychius *οἱ δὲ τόπους πρὸς ὑποχώρησιν ἀνειμένους* is probably due to the usage of the word in this Comedy.⟩

108. *Μήδοισιν*] Doubtless there were

TRYG. My flight for the sake of all Hellas I take,
A novel and daring adventure preparing.
SERV. Why can't you remain at home, and be sane?
TRYG. O let not a word of ill omen be heard,
But greet me with blessings and cheers as I go,
And order mankind to be silent below;
And please to be sure with bricks to secure
All places receptive of dung and manure.

SERV. No, no; I won't keep still, unless you tell me
Whither you're flying off. TRYG. Whither, except
To visit Zeus in heaven? SERV. Whatever for?
TRYG. I'm going to ask him what he is going to do
About the Hellenic peoples, one and all.
SERV. And if he won't inform you? TRYG. I'll indict him
As giving Hellas over to the Medes.
SERV. (*Struggling with Trygaeus.*)
Not while I live, so help me Dionysus!
TRYG. There is no way but this. SERV. Here! children! here!
Quick! quick! your father's stealing off to heaven,
Leaving you here deserted and forlorn.
Speak to him, plead with him, you ill-starred maidens.

---

many beginning to feel that the internecine dissensions of the Hellenic cities would prove of advantage to their ever-watchful neighbour, the great Eastern monarchy only. The repetition of this suggestion, inf. 408, seems to show that the mind of Aristophanes, at all events, was growing uneasy on this score. And compare Lysistrata 1133–4. The Lacedaemonians had already sent frequent embassies (Thuc. iv. 50) inviting the Persians to intervene in the affairs of Hellas; and, apart from the Panhellenic danger, the Athenians might well feel anxious at the prospect of having the wealth and the maritime resources of the empire thrown into the opposite scale. With regard to their remedy by indictment, "notantur Athenienses ut φιλόδικοι," says Bergler after the Scholiast, "si nec Jupiter est securus."

ΚΟ. ὦ πάτερ, ὦ πάτερ, ἆρ' ἔτυμός γε
δώμασιν ἡμετέροις φάτις ἥκει
ὡς σὺ μετ' ὀρνίθων προλιπὼν ἐμὲ
ἐς κόρακας βαδιεῖ μεταμώνιος;
ἔστι τι τῶνδ' ἐτύμως; εἶπ', ὦ πάτερ, εἴ τι φιλεῖς με.

ΤΡ. δοξάσαι ἔστι, κόραι· τὸ δ' ἐτήτυμον, ἄχθομαι ὑμῖν,
ἡνίκ' ἂν αἰτίζητ' ἄρτον, πάππαν με καλοῦσαι,
ἔνδον δ' ἀργυρίου μηδὲ ψακὰς ᾖ πάνυ πάμπαν.
ἦν δ' ἐγὼ εὖ πράξας ἔλθω πάλιν, ἔξετ' ἐν ὥρᾳ
κολλύραν μεγάλην καὶ κόνδυλον ὄψον ἐπ' αὐτῇ.

ΚΟ. καὶ τίς πόρος σοι τῆς ὁδοῦ γενήσεται;
ναῦς μὲν γὰρ οὐκ ἄξει σε ταύτην τὴν ὁδόν.

ΤΡ. πτηνὸς πορεύσει πῶλος· οὐ ναυσθλώσομαι.

ΚΟ. τίς δ' ἡπίνοιά σοὐστὶν ὥστε κάνθαρον
ζεύξαντ' ἐλαύνειν εἰς θεοὺς, ὦ παππία;

ΤΡ. ἐν τοῖσιν Αἰσώπου λόγοις ἐξευρέθη

---

114. ἔτυμος φάτις] The Scholiast preserves some lines from the Aeolus of Euripides, from which these dactylics seem to be parodied;

A. ἆρ' ἔτυμον φάτιν ἔγνων
Αἴολον εὐνάζειν τέκνα φίλτατα;
B. δοξάσαι ἔστι, κόραι· τὸ δ' ἐτήτυμον, οὐκ ἔχω εἰπεῖν.

for so, I suppose, should the fragment be arranged. ἔστι for πάρεστι, *it is open to you to conjecture.*

117. ἐς κόρακας] This familiar imprecation is converted into a similar joke, in Birds 28. There two wayfarers are vainly endeavouring to penetrate to the kingdom of the birds, and "'tis hard indeed," says Euelpides, "that when we are ready and willing ἐς κόρακας ἐλθεῖν, we cannot find the way."

121. ἀργυρίου μηδὲ ψακάς] ⟨*Not even a drop of silver.* So Plautus (Pseudolus i. 4. 4) "cui neque gutta argenti." ἐν ὥρᾳ in the following line means *in good time, early,* like the French *de bonne heure,* Wasps 242, 689; Eccl. 395.⟩

123. κολλύραν] ⟨The κολλύρα (Athenaeus iii. 75) was a circular cake dressed in a rich thick broth or sauce ὄψον ἐπ' αὐτῇ, the sauce being, in the opinion of epicures, the most important part of the dish:

GIRL. O father, O father, and can it be true
The tale that is come to our ears about you,
That along with the birds you are going to go,
And to leave us alone and be off to the crow?
Is it a fact, O my father? O tell me the truth if you love me.

TRYG. Yes, it appears so, my children: in truth, I am sorry to see you
Calling me dearest Papa, and asking me bread for your dinner,
When I have got in the house not an atom of silver to buy it;
But if I ever return with success, ye shall soon be enjoying
Buns of enormous size, with strong fist-sauce to improve them.

GIRL. And what's to be the method of your passage?
Ships will not do: they cannot go this journey.

TRYG. I ride a steed with wings: no ships for me.

GIRL. But what's the wit of harnessing a beetle
To ride on it to heaven, Papa, Papa?

TRYG. It is the only living thing with wings,

Collyrae facite ut madeant . . .
Tum nisi cremore crasso est jus collyricum,
Nihil est macrum illud epicrocum pellucidum;
Quasi juream esse jus decet collyricum.—Plautus, Persa i. 3. 12.

Such a sauce (*σκευασία ὀψοποικὴ*, Photius s. v. *κάνδυλος*) was the *κάνδαυλος*, a Lydian dainty made in a variety of ways, Photius l. c.; Athenaeus xii. 12. It was a sort of rich porridge, strengthened with boiled meat, cheese, honey, breadcrumbs, and the like. Trygaeus, for *κάνδαυλος*, proposes to substitute *κόνδυλος*, *knuckle-broth*.) Wordsworth (Athens and Attica, chap. 35) mentions that a circular cake is still called in modern Greek *κουλοῦρι*.

126. *πτηνὸς πορεύσει*] (The Scholiast quotes some lines from the Stheneboea of Euripides, which appear to end with these words, though it is just possible that they may form no part of the quotation. If they do form a part of it, there is great force in Wagner's suggestion (Stheneboea Frag. 5) that the whole of the present line is borrowed from that Tragedy; *ναυσθλοῦσθαι*, a corrupt form of *ναυστολεῖσθαι*, being rather a favourite word of Euripides.)

129. *Αἰσώπου*] The Scholiast explains the fable thus: The eagle had carried off the young beetles; thereupon the old beetle got into the eagle's eyry, and pushed out her eggs. The eagle flew to complain to Zeus, who bade her build her nest in his own bosom. But, when

μόνος πετεινῶν εἰς θεοὺς ἀφιγμένος.
ΚΟ. ἄπιστον εἶπας μῦθον, ὦ πάτερ πάτερ,
ὅπως κάκοσμον ζῶον ἦλθεν εἰς θεούς.
ΤΡ. ἦλθεν κατ' ἔχθραν αἰετοῦ πάλαι ποτὲ,
ᾧ' ἐκκυλίνδων κἀντιτιμωρούμενος.
ΚΟ. οὔκουν ἐχρῆν σε Πηγάσου ζεῦξαι πτερὸν,
ὅπως ἐφαίνου τοῖς θεοῖς τραγικώτερος;
ΤΡ. ἀλλ' ὦ μέλ' ἄν μοι σιτίων διπλῶν ἔδει·
νῦν δ' ἅττ' ἂν αὐτὸς καταφάγω τὰ σιτία,
τούτοισι τοῖς αὐτοῖσι τοῦτον χορτάσω.
ΚΟ. τί δ', ἢν ἐς ὑγρὸν πόντιον πέσῃ βάθος;
πῶς ἐξολισθεῖν πτηνὸς ὢν δυνήσεται;
ΤΡ. ἐπίτηδες εἶχον πηδάλιον, ᾧ χρήσομαι·
τὸ δὲ πλοῖον ἔσται Ναξιουργὴς κάνθαρος.

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the eagle had laid her eggs there, the beetle flew buzzing about the ears of Zeus; and he, springing up to scare it away, dropped and broke the eggs. The moral, says the Scholiast, is that there is no rest for the wicked, no, not even in the bosom of Zeus. It is said that the apologue was told by Aesop to the Delphians, as they were about to put him to death on a false charge of theft; his motive being to warn them that though he might be mean as the beetle, and they exalted as the eagle, yet his blood might ascend to heaven, and cry for vengeance upon his murderers. This, too, is the fable which Philocleon endeavours to edge in, as he is being carried shrieking from the stage.—Wasps 1446-8. See the Scholiasts there, and see Lys. 695. It is versified by Spenser in his fourth Sonnet on the World's Vanity, and illustrated by Erasmus in his celebrated Adage (to which Bergler refers) *Scarabaeus aquilam quaerit*, which is found in vol. ii, p. 686 of the Leyden edition of his works, and of which the most pointed and bitter passages are translated in Hallam's Literature, chap. iv. ⟨It was this fable too which (in Lucian's Icaro-menippus) inspired Menippus to soar on eagle and vulture wings to heaven; and to him also, as to Trygaeus here, the gate, when he knocks at it, is opened by Hermes as the lackey of Zeus.⟩ As the beetle merely followed the eagle to heaven, it is difficult to see with what propriety it is termed *μόνος πετεινῶν εἰς θεοὺς ἀφιγμένος*.

131. *ἄπιστον εἶπας μῦθον*] These words are borrowed, as Bergler observes, from Eurip. Iph. Taur. 1293. They are very appropriate here; for *μῦθος* is a term more applicable even than *λόγος* to an Aesopian fable. In the Phaedo, 61B, Socrates says

So Aesop says, that ever reached the Gods.

GIRL. O father, father, that's too good a story
That such a stinking brute should enter heaven!

TRYG. It went to take revenge upon the eagle,
And break her eggs, a many years ago.

GIRL. But should you not have harnessed Pegasus,
And so, in tragic style, approach the Gods?

TRYG. Nay, then I must have had supplies for two;
But now the very food I eat myself,
All this will presently be food for him.

GIRL. What if he fall in wintry watery waves,
How will his wings help extricate him then?

TRYG. Oh, I've a rudder all prepared for that:
My ship's a beetle-sloop, of Naxian make.

---

that he had, during his confinement in the Athenian prison, turned into verse the *μῦθοι* of Aesop, because he wished before his death to act in obedience to a heavenly vision, which often in his past life had enjoined him *μουσικὴν ποιεῖν*, and it seemed a poet's business *ποιεῖν μύθους, ἀλλ' οὐ λόγους*. ⟨Here both words are used of Aesop's fables, but more frequently they are contrasted, *μῦθος* being taken to mean a fiction and *λόγος* a fact. *ὃν σὺ μὲν ἡγήσει μῦθον, ὡς ἐγῷμαι, ἐγὼ δὲ λόγον.*—Gorgias, chap. 79 (p. 523 A); *οἰκέτι μῦθόν σοι ἐρῶ, ἀλλὰ λόγον.*—Protagoras, chap. 14, p. 324 D. Longus (Pastorals ii. 4) says that Daphnis and Chloe were delighted to hear of love, *ὥσπερ μῦθον, οὐ λόγον, ἀκούοντες*. Cf. Achilles Tatius i. 17; Clemens Alexandrinus "De divite servando," § 42.⟩

135. *Πηγάσου . . . πτερόν*] ⟨This is the Euripidean phrase quoted by the Scholiast on line 76 supra.⟩

143. *Ναξιουργὴς κάνθαρος*] *Πλοῖα ἦν οὕτω λεγόμενα ἐν Νάξῳ γινόμενα, ὡς νῦν "σίλφας" λέγουσι τινὰ ἀκατίων εἴδη.*—Suidas, Scholiast. That *κάνθαρος* is the name of a particular kind of ship, says Athenaeus, xi. 47, is *κοινὸν*, matter of common notoriety. And in the next chapter he cites several passages which illustrate this and other meanings of the word. ⟨The name was probably given to the vessel from something in its shape and appearance which made it, with the oars reaching out on each side, bear a certain resemblance to a monstrous beetle. It seems to have been originally invented at Naxos, which had a large seafaring population, and, in early times, many ships of war (*πλοῖα μακρὰ πολλά*, Hdt. v. 30). And very probably, even when made or used by other people, it would retain the name of its origin, to distin-

ΚΟ. λιμὴν δὲ τίς σε δέξεται φορούμενον ;
ΤΡ. ἐν Πειραεῖ δήπου 'στὶ Κανθάρου λιμήν.
ΚΟ. ἐκεῖνο τήρει, μὴ σφαλεὶς καταρρυῇς
ἐντεῦθεν, εἶτα χωλὸς ὢν Εὐριπίδῃ
λόγον παράσχῃς καὶ τραγῳδία γένῃ.
ΤΡ. ἐμοὶ μελήσει ταῦτά γ'. ἀλλὰ χαίρετε.
ὑμεῖς δέ γ', ὑπὲρ ὧν τοὺς πόνους ἐγὼ πονῶ,
μὴ βδεῖτε μηδὲ χέζεθ' ἡμερῶν τριῶν·
ὡς εἰ μετέωρος οὗτος ὢν ὀσφρήσεται,
κατωκάρα ῥίψας με βουκολήσεται.

ἀλλ' ἄγε, Πήγασε, χώρει χαίρων,
χρυσοχάλινον πάταγον ψαλίων
διακινήσας φαιδροῖς ὠσίν.

---

guish it from other kinds of *κάνθαροι*, the insect, the cup, the womanly ornament, &c.〉 As to *πηδάλιον* in the preceding line we must, I suppose, accept the Scholiast's interpretation, *τὸ αἰδοῖον δείκνυσι*, that is the *penem scorteum*.

145. Πειραεῖ] Peiraeus, says Thucydides, i. 93, is possessed of *λιμένας τρεῖς αὐτοφυεῖς*. Of these, one was called, as the Scholiast here informs us, Cantharus, from a traditionary hero of that name. Another, he says, was called Aphrodisium, and we learn from Hesychius and other authorities that the name of the third was Zea. And see Colonel Leake's Topography of Athens, i. 373.

147. *χωλός*] Not only was Euripides noted as a *χωλοποιός*, an introducer of maimed and limping heroes, in general, see Acharnians and Frogs, passim ; but one of his most celebrated representations in that line was Bellerophon lamed by a fall from Pegasus, Ach. 427. And as the whole of this beetle-flight is a sort of travestie of the Bellerophon of Euripides, to Trygaeus, in a special manner,

> exemplum grave praebet ales
> Pegasus, terrenum equitem gravatus
> Bellerophontem.

Horace, Odes, iv. 11. 26. With the words *καὶ τραγῳδία γένῃ*, Florent Chretien aptly compares the expression of the same Roman poet, *et fabula fias*.

149. *ἐμοὶ μελήσει ταῦτά γ'*] This is a way of putting aside unnecessary advice. See infra 1041, 1311 ; Thesm. 240, 1064, 1207 ; Plutus 229.

150. *ὑμεῖς δέ*] 〈*πρὸς τοὺς θεατὰς ὁ λόγος*. —Scholiast. It would perhaps be more strictly accurate to say "to the Athenians generally." Cf. infra 165.〉

153. *βουκολήσεται*] *ἀπατήσεται*, Scholiast. "Spe dejiciet," Brunck ; and so all the commentators. But the passages in which *βουκολεῖν* bears a metaphorical

GIRL. What bay will land you drifting drifting on?
TRYG. Why, in Peiraeus, there's the Beetle Bay.
GIRL. Yet, O be careful lest you tumble off,
And (lame for life) afford Euripides
A subject, and become a tragic hero.
TRYG. I'll see to that: goodbye, goodbye, my dears!
But you, for whom I toil and labour so,
Do for three days resist the calls of nature;
Since, if my beetle in the air should smell it,
He'll toss me headlong off, and turn to graze.

Up, up, my Pegasus, merrily, cheerily,
With ears complacent, while blithe and bold
Your curbs shake out their clatter of gold.

---

signification, and which are collected by Bp. Blomf., Gloss. in Ag. 652, *ἐβουκολοῦμεν φροντίσιν νέον πάθος*, are widely different from the present. And even were authority produced to show (1) that *βουκολεῖν*, standing alone, can mean "to deceive a person"; and (2) that *βουκολήσομαι* can be employed in a purely *active* signification (as to both of which points I must, in the absence of authority, entertain great doubt), yet the ordinary meaning of the word, "to feed oneself," "to turn to graze," seems to me not only preferable, but absolutely required by the context. The *με* is to be joined, not with *βουκολήσεται*, but with *ῥίψας*.

155. *χρυσοχάλινον*] ⟨*golden-bitted.* *χρυσοχάλινον πάταγον, the clashing of golden bits.* The Scholiast quotes from the Bellerophon, *ἴθι χρυσοχάλιν' αἴρων πτέρυγας*. Euripides therefore applied the epithet to the *horse*, as do Hdt. (ix. 20) and Xenophon (Cyr. i. 3. 3). And so St. Chrysostom (Hom. xxi in 1 Cor. p. 189 C) speaks of *ἵππων χρυσοχαλίνων*. It is only by a sort of Aeschylean licence that Aristophanes transfers the epithet to the clanging of the curbs.⟩

156. *φαιδροῖς ὠσίν*] The word *φαιδρὸς*, as applied to a horse's ears, is susceptible of two very different significations: (1), from the idea of brightness, quickness, alertness, attached to the word, *φαιδροῖς ὠσὶ* may mean *arrectis auribus, micans auribus;* (2), from its sense of placid, beaming, sleek good nature, it may mean *blandis auribus.* Every commentator adopts the former interpretation; the Scholiast prefers the latter. *Πραέσι, μὴ ὀρθοῖς*, he says, *τοῦτο γὰρ πάσχουσιν οἱ ἵπποι, ὥσπερ παροξυνόμενοι εἰς ἄκρατον δρόμον* (rather, perhaps, *ἀκρατῆ* "when about to run away"). Florent Chretien and Bothe will not permit the Scholiast to know his own mind, the former cor-

τί ποιεῖς, τί ποιεῖς; ποῖ παρακλίνεις
τοὺς μυκτῆρας πρὸς τὰς λαύρας;
ἴει σαυτὸν θαρρῶν ἀπὸ γῆς,
κᾆτα δρομαίαν πτέρυγ' ἐκτείνων
ὀρθῶς χώρει Διὸς εἰς αὐλάς,
ἀπὸ μὲν κάκκης τὴν ῥῖν' ἀπέχων,
ἀπό θ' ἡμερινῶν σίτων πάντων.
ἄνθρωπε, τί δρᾷς, οὗτος ὁ χέζων
ἐν Πειραεῖ παρὰ ταῖς πόρναις;
ἀπολεῖς μ', ἀπολεῖς. οὐ κατορύξεις,
κἀπιφορήσεις τῆς γῆς πολλὴν,
κἀπιφυτεύσεις ἔρπυλλον ἄνω,
καὶ μύρον ἐπιχεῖς; ὡς ἤν τι πεσὼν
ἐνθένδε πάθω, τοὐμοῦ θανάτου
πέντε τάλαντθ' ἡ πόλις ἡ Χίων
διὰ τὸν σὸν πρωκτὸν ὀφλήσει.

οἴμ' ὡς δέδοικα κοὐκέτι σκώπτων λέγω.

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recting his comment into *ὀρθοῖς, μὴ πραέσι*; the latter into *πραέσιν ἢ ὀρθοῖς*. But in my opinion the Scholiast is quite right; and Trygaeus is desiring in his steed a sign not of spirit, but of good temper. These lines and those which follow (159–61) seem borrowed from the Bellerophon of Euripides, probably from the same monody which Philocleon quotes in Wasps 757, &c. In fact the chief humour of these anapaests consists in the intermixture by Trygaeus of snatches from that tragedy with ejaculations supposed to be wrung from him by the imminent danger of his own situation.

165. *παρὰ ταῖς πόρναις*] ⟨Seaports were always the resorts of dissolute women; indeed Pollux (ix. 34) reckons *πορνεῖα* as one of their regular accessories. In Alciphron i. 6 a virtuous wife complains that her husband has deserted her, and has taken up with a harlot in the Peiraeus; where see Bergler's note.⟩

168. *ἔρπυλλον*] ⟨*wild thyme*, "serpyllum thymus." *Plant wild thyme on the top of it.* This of course means the plant itself; but it may be observed that from the plant a favourite perfume, *μύρον*, was distilled; Theophrastus, De Odoribus 27: Antiphanes cited by Athenaeus xii. 78, xv. 40 (pp. 553 D, 689 F).⟩

169. *ἤν τι πάθω*] *If anything happens to me*; a euphemism for "if I am killed,"

(I wonder what in the world he means
By pointing his nose at those foul latrines.)
Rise, gallantly rise, from the earth to the skies,
And on with the beat of your pinion fleet
Till you come to Zeus in his heavenly seat.
From all your earthly supplies of dirt,
From ordure and muck your nostril avert.
Man! man in Peiraeus! you'll kill me I swear,
Committing a nuisance! good fellow, forbear;
Dig it down in the ground, scatter perfumes around,
Heap, heap up the earth on the top,
Plant sweet-smelling thyme to encircle the mound,
Bring myrrh on its summit to drop;
For if I through your folly shall tumble to-day,
And my enterprise fail to succeed in,
Five talents the city of Chios shall pay
On account of your breach—of good-breeding.

(*The scene suddenly changes.*)

Zounds! how you scared me: I'm not joking now.

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as Bergler remarks, citing from Athenaeus, vi. 45, a line (of Alexis) addressed by a parasite to his entertainer, Ἀν γὰρ πάθῃς τι, πῶς ἐγὼ βιώσομαι; See the commentary on Wasps 385. The form of expression is as old as Homer, Iliad xvii. 242.

171. ἡ πόλις ἡ Χίων] ⟨Dobree refers to the story told in Plutarch's "Anonymous Laconian Apophthegms," No. 11. Some persons had messed about the Ephors' Hall and over the Ephors' seats. The indignation which the Ephors naturally felt at this outrage was somewhat appeased when they discovered that the offenders were Chians, for any disgusting act, they declared, was to be expected from Chians. From this, or from some similar circumstance, there seems to have arisen a popular saying, Χῖος ἦν ὁ ἀποπατῶν, *It was a Chian who made the mess.* Trygaeus therefore assumes that Χῖος ἦν ὁ ἀποπατῶν in the Peiraeus, and threatens to impose a heavy fine upon the culprit's city, or rather on the State to which he belonged. Cf. infra 251 and Eur. Ion 294.⟩

173. οἴμ' ὡς δέδοικα] As Trygaeus and his beetle are still floating in the air the scene suddenly changes, and they find

ὦ μηχανοποιέ, πρόσεχε τὸν νοῦν ὡς ἐμέ·
ἤδη στροφεῖ τι πνεῦμα περὶ τὸν ὀμφαλόν,
κεἰ μὴ φυλάξει, χορτάσω τὸν κάνθαρον.
ἀτὰρ ἐγγὺς εἶναι τῶν θεῶν ἐμοὶ δοκῶ,
καὶ δὴ καθορῶ τὴν οἰκίαν τὴν τοῦ Διός.
τίς ἐν Διὸς θύραισιν; οὐκ ἀνοίξετε;
ΕΡ. πόθεν βροτοῦ με προσέβαλ'; ὦναξ Ἡράκλεις,
τουτὶ τί ἐστι τὸ κακόν; ΤΡ. ἱπποκάνθαρος.
ΕΡ. ὦ μιαρὲ καὶ τολμηρὲ κἀναίσχυντε σὺ
καὶ μιαρὲ καὶ παμμίαρε καὶ μιαρώτατε,
πῶς δεῦρ' ἀνῆλθες, ὦ μιαρῶν μιαρώτατε;
τί σοί ποτ' ἔστ' ὄνομ'; οὐκ ἐρεῖς; ΤΡ. μιαρώτατος.
ΕΡ. ποδαπὸς τὸ γένος δ' εἶ; φράζε μοι. ΤΡ. μιαρώτατος.
ΕΡ. πατὴρ δέ σοι τίς ἐστιν; ΤΡ. ἐμοί; μιαρώτατος.

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themselves at the celestial abodes. A platform or movable stage is thrust out exactly underneath the beetle, who thenceforth rests upon it. The actor, half dropping his assumed character, turns from the imaginary perils of Trygaeus, to what he affects to consider his own real personal danger from the movements of the theatrical machinery (*οὐκέτι σκώπτων λέγω*, "I'm in sober earnest now," cf. Plato, Rep. i. 20, p. 349 A). "Jocus est comicis antiquis solennis," says Porson, Suppl. Praef. Hec., "ut actorem personae, quam agit, oblivisci faciant, et de theatro aut spectatoribus quasi imprudentem loqui." From this point to the Parabasis the action is wholly on this higher stage, the scene representing the exterior of the palace of Zeus. In front is a pit or cavern, blocked up with large stones, masking a secret flight of stairs which lead to the interior of the theatre. Trygaeus dismounts, and shouts to the porter in the customary manner. ⟨The upper stage now pushed forward by the *ἐξώστρα* was probably a fabric of exactly the same size as the lower stage, so that it completely hides the house of Trygaeus and the original scenery, which are visible no more until after the Parabasis; just as in the Thesmophoriazusae when the Temple is pushed forward by the *ἐξώστρα*, it completely hides the house of Agathon and the original scenery, which are seen no more during the remainder of the Play. See the commentary on Thesm. 277.⟩

180. *πόθεν βροτοῦ με προσέβαλ';*] The Scholiast would supply *ὀσμὴ* or *φωνή*. Florent Chretien decides for *ὀσμὴ*, comparing Plautus, Amphit. i. 1. 164 "Olet homo quidam malo suo." But as Hermes must be supposed to have been roused by the noisy summons of Trygaeus, it

I say, scene-shifter, have a care of me.
You gave me quite a turn; and if you don't
Take care, I'm certain I shall feed my beetle.
But now, methinks, we must be near the Gods;
And sure enough there stand the halls of Zeus.
O, open! open! who's in waiting here?

HERMES. A breath of man steals o'er me: whence, whence comes it?
O Heracles, what's this? TRYG. A beetle-horse.

HERM. O shameless miscreant, vagabond, and rogue;
O miscreant, utter miscreant, worst of miscreants,
How came you here, you worst of all the miscreants?
Your name? what is it? speak! TRYG. The worst of miscreants.

HERM. Your race? your country? answer! TRYG. Worst of miscreants.

HERM. And who's your father? TRYG. Mine? the worst of miscreants.

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would be better, if anything is to be supplied, to supply *φωνή*. And I may observe that the dialogue called the Halcyon, inserted amongst Lucian's works, commences with the words, Τίς ἡ ΦΩΝΗ ΠΡΟΣΕΒΑΛΕΝ ἡμῖν; But perhaps the poet purposely left it indefinite, and Hermes is merely meant to say that he is aware of the presence of man. He appeals to Heracles, because the great destroyer of monsters is naturally invoked at the sight of some strange apparition—*Ὦ Ἡράκλεις, ταυτὶ ποδαπὰ τὰ θηρία*; Ach. 94; Clouds 184; Birds 93; Eccl. 1068, and elsewhere. On the other hand the invocation of Heracles in Ach. 807, *οἷον ῥοθιάζουσ', ὦ πολυτίμητ' Ἡράκλεις*, is in recognition of his traditional voracity.

181. *ἱπποκάνθαρος*] *ἔπαιξε παρὰ τὸ ἱπποκέντανρος*.—Scholiast.

182. *ὦ μιαρέ*] Hermes is probably intended as a sample of the footmen in the houses of the great at Athens, abusive at first, but soon subsiding into friendliness on the appearance of a bribe. With this torrent of abuse compare the reception of Dionysus by the porter of Pluto, Frogs 465. ⟨There Dionysus was frightened out of his wits by the violent language used, but here Trygaeus is quite unmoved, and even proceeds to chaff Hermes who was never a very formidable personage, and who was always open to a bribe. Trygaeus knows that he has with him more than one gift (infra 192, 424) sufficient to appease the wrath of Hermes. The exclamation *ὦ μιαρὲ καὶ παμμίαρε* is common with St. Chrysostom. See Hom. lxxxi in Matth. (p. 775 B), xxi in Rom. (678 B), xxiii in Rom. (691 C), xxviii in 2 Cor. (637 B and D).⟩

ΕΡ. *οὔ τοι μὰ τὴν Γῆν ἔσθ' ὅπως οὐκ ἀποθανεῖ,*
εἰ μὴ κατερεῖς μοι τοὔνομ' ὅ τι ποτ' ἔστι σοι.
ΤΡ. *Τρυγαῖος Ἀθμονεὺς, ἀμπελουργὸς δεξιὸς,* 190
οὐ συκοφάντης, οὐδ' ἐραστὴς πραγμάτων.
ΕΡ. *ἥκεις δὲ κατὰ τί;* ΤΡ. *τὰ κρέα ταυτί σοι φέρων.*
ΕΡ. *ὦ δειλακρίων, πῶς ἦλθες;* ΤΡ. *ὦ γλίσχρων, ὁρᾷς*
ὡς οὐκέτ' εἶναί σοι δοκῶ μιαρώτατος;
ἴθι νυν, κάλεσόν μοι τὸν Δί'. ΕΡ. *ἰὴ ἰὴ ἰή,* 195
ὅτ' οὐδὲ μέλλεις ἐγγὺς εἶναι τῶν θεῶν·
φροῦδοι γὰρ ἐχθές εἰσιν ἐξῳκισμένοι.
ΤΡ. *ποῖ γῆς;* ΕΡ. *ἰδοὺ γῆς.* ΤΡ. *ἀλλὰ ποῖ;* ΕΡ. *πόρρω πάνυ,*
ὑπ' αὐτὸν ἀτεχνῶς τοὐρανοῦ τὸν κύτταρον.
ΤΡ. *πῶς οὖν σὺ δῆτ' ἐνταῦθα κατελείφθης μόνος;* 200
ΕΡ. *τὰ λοιπὰ τηρῶ σκευάρια τὰ τῶν θεῶν,*
χυτρίδια καὶ σανίδια κἀμφορείδια.
ΤΡ. *ἐξῳκίσαντο δ' οἱ θεοὶ τίνος οὕνεκα;*
ΕΡ. *Ἕλλησιν ὀργισθέντες. εἶτ' ἐνταῦθα μὲν,*
ἵν' ἦσαν αὐτοὶ, τὸν Πόλεμον κατῴκισαν, 205
ὑμᾶς παραδόντες δρᾶν ἀτεχνῶς ὅ τι βούλεται·
αὐτοὶ δ' ἀνῳκίσανθ' ὅπως ἀνωτάτω,

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190. *ἀμπελουργός*] Vineyards still surround the little village of Marousi (to the north-east of Athens, in the direction of Marathon), which represents the ancient deme of Ἀθμονή (or Ἄθμονον, or Ἀθμονία). The modern name is derived from the Amarusian Artemis, the special deity of the Athmonians. Pausanias i. 31. See Wordsworth's Athens and Attica, chap. 30; Colonel Leake's Topography of Athens and the Demi, ii. 41. There is throughout the Play a running allusion to the name of Trygaeus, which is derived from *τρυγᾶν*, to get in the vintage.

191. *πραγμάτων*] Is generally, and I suppose rightly, taken to refer in this place to the troubles of litigation. Perhaps such is also its meaning in 1345 inf., a verse which seems to mean that the peaceful tastes here expressed were to be completely gratified. But everywhere else in this Play it signifies the troubles of war. See inf. 293 (cf. Ach. 269), 348, 353, 1297.

193. *δειλακρίων*] ⟨*You poor little grub.* *δειλακρίων· ἐλεεινὸς, ταλαίπωρος.*—Hesychius. The sight of the meat produces an instantaneous change in the attitude

HERM. O by the Earth but you shall die the death
Unless you tell me who and what you are.
TRYG. Trygaeus, an Athmonian, skilled in vines;
No sycophant, no lover of disputes.
HERM. Why are you come? TRYG. To offer you this meat.
HERM. How did you get here, Wheedling? TRYG. Oho, Greedling!
Then I'm not quite the worst of miscreants now.
So just step in and summon Zeus. HERM. O! O!
When you're not likely to come NEAR the Gods!
They're gone: they left these quarters yesterday.
TRYG. Where on Earth are they? HERM. Earth, indeed!
TRYG. But where?
HERM. Far, far away, close to Heaven's highest dome.
TRYG. How came they then to leave you here alone?
HERM. I have to watch the little things they left,
Pipkins and pannikins and trencherlets.
TRYG. And what's the reason that they went away?
HERM. They were so vexed with Hellas: therefore here
Where they were dwelling, they've established War,
And given you up entirely to his will.
But they themselves have settled up aloft,

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of Hermes, and Trygaeus responds with *you poor little grab.* *γλίσχρων· ἀντὶ τοῦ ἐπιθυμητά· ἀπὸ τοῦ γλίχεσθαι.*—Scholiast, Suidas. *γλίχεσθαι* means *to cling to*; indeed the Et. Magn. derives the word from *λίαν ἔχεσθαι.*⟩

198. *ἰδοὺ γῆς*] "Reprehendit eum, qui dixerat *γῆς*, cum esset in coelo."—Bergler, after the Scholiast. Trygaeus had said *ποῖ γῆς*, whither *on earth* are they gone? ⟨The slip was a very natural one on the part of Trygaeus, for *γῆς* is constantly added to such adverbs as *ποῖ* and *ποῦ*, like our "*where in the world?*" Cf. Ach. 207; Birds 9, 394; Frogs 48, 85; Plutus 605. But, as Hermes reminds him, it is quite inappropriate here.⟩

199. *τὸν κύτταρον*] ⟨*τὸ ὑψηλότατον τοῦ οὐρανοῦ. λέγουσι γὰρ κοῖλον εἶναι τὸν οὐρανὸν ὥσπερ τοῦ ᾠοῦ τὴν λεπίδα* (*like an eggshell*). *ὁ δὲ λόγος, εἰς τὰ ἔσχατα μέρη ἀπεληλύθασι τοῦ οὐρανοῦ.*—Scholiast. Cf. Wasps 1111.⟩

ἵνα μὴ βλέποιεν μαχομένους ὑμᾶς ἔτι
μηδ' ἀντιβολούντων μηδὲν αἰσθανοίατο.
ΤΡ. τοῦ δ' εἵνεχ' ἡμᾶς ταῦτ' ἔδρασαν; εἰπέ μοι.
ΕΡ. ὁτιὴ πολεμεῖν ᾔρεισθ', ἐκείνων πολλάκις
σπονδὰς ποιούντων· κεἰ μὲν οἱ Λακωνικοὶ
ὑπερβάλοιντο μικρὸν, ἔλεγον ἂν ταδί·
"ναὶ τὼ σιὼ, νῦν Ἀττικίων δώσει δίκην."
εἰ δ' αὖ τι πράξαιτ' ἀγαθὸν Ἀττικωνικοὶ
κἄλθοιεν οἱ Λάκωνες εἰρήνης πέρι,
ἐλέγετ' ἂν ὑμεῖς εὐθύς· "ἐξαπατώμεθα,
νὴ τὴν Ἀθηνᾶν, νὴ Δί', οὐχὶ πειστέον·
ἥξουσι καῦθις, ἢν ἔχωμεν τὴν Πύλον."
ΤΡ. ὁ γοῦν χαρακτὴρ ἡμεδαπὸς τῶν ῥημάτων.
ΕΡ. ὧν οὕνεκ' οὐκ οἶδ' εἴ ποτ' Εἰρήνην ἔτι
τὸ λοιπὸν ὄψεσθ'. ΤΡ. ἀλλὰ ποῖ γὰρ οἴχεται;
ΕΡ. ὁ Πόλεμος αὐτὴν ἐνέβαλ' εἰς ἄντρον βαθύ.
ΤΡ. εἰς ποῖον; ΕΡ. εἰς τουτὶ τὸ κάτω. κἄπειθ' ὁρᾷς
ὅσους ἄνωθεν ἐπεφόρησε τῶν λίθων,
ἵνα μὴ λάβητε μηδέποτ' αὐτήν. ΤΡ. εἰπέ μοι,
ἡμᾶς δὲ δὴ τί δρᾶν παρασκευάζεται;

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211. *ἐκείνων*] ⟨That is, of course, *τῶν θεῶν*. It is astonishing that any commentator, either in ancient or in modern times, should suppose it to mean the Lacedaemonians. Hermes is explaining why the Gods are so vexed, not with the Athenians in particular, but with the Hellenes in general. The Gods were often giving opportunities for Peace, but whichever side at the moment had got the upper hand, whether the Athenian or the Lacedaemonian, was sure to reject every overture. The subject to *ᾔρεισθε* is *ὑμεῖς οἱ Ἕλληνες*.⟩

212. *σπονδὰς ποιούντων*] In the second year of the war the combined pressure of the invasion and the pestilence was too much for the resolution of the Athenian people, and they sent ambassadors to Sparta to endeavour to obtain a peace, but without success; *πρὸς τοὺς Λακεδαιμονίους ὥρμηντο ξυγχωρεῖν, καὶ πρέσβεις τινὰς πέμψαντες ὡς αὐτοὺς ἄπρακτοι ἐγένοντο*.—Thuc. ii. 59. Five years later the tide of fortune had changed, and was setting strongly in favour of Athens, and it was then the turn of the Laconians to ask for peace, and of the Atticans to re-

As high as they can go; that they no more
May see your fightings or receive your prayers.

TRYG. Why have they treated us like that? do tell me.

HERM. Because, though They were oftentimes for Peace,
You always would have War. If the Laconians
Achieved some slight advantage, they would say,
"Noo by the Twa sall master Attic catch it;"
Or if the Attics had their turn of luck,
And the Laconians came to treat for peace,
At once ye cried, *"We're being taken in,*
Athenè! Zeus! we can't consent to this;
They're sure to come again if we keep Pylus."

TRYG. Yes; that's exactly how we talked: exactly.

HERM. So that I know not if ye e'er again
Will see the face of Peace. TRYG. Why, where's she gone to?

HERM. War has immured her in a deep deep pit.

TRYG. Where? HERM. Here, beneath our feet. And you may see
The heavy stones he piled about its mouth,
That none should take her out. TRYG. I wish you'd tell me
How he proposes now to deal with us.

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fuse it. First, while the troops were blockaded indeed, but still uncaptured, in Sphacteria, the Lacedaemonians sent ambassadors, *νομίζοντες τοὺς Ἀθηναίους ἐν τῷ πρὶν χρόνῳ σπονδῶν μὲν ἐπιθυμεῖν, σφῶν δὲ ἐναντιουμένων, κωλύεσθαι· διδομένης δὲ εἰρήνης ἀσμένως δέξεσθαί τε καὶ τοὺς ἄνδρας ἀποδώσειν. Οἱ δὲ τὰς μὲν σπονδὰς, ἔχοντες τοὺς ἄνδρας ἐν τῇ νήσῳ, ἤδη σφίσιν ἐνόμιζον ἑτοίμους εἶναι ὁπόταν βούλωνται ποιεῖσθαι πρὸς αὐτοὺς, τοῦ δὲ πλέονος ὠρέγοντο* (Thuc. iv. 21). And, after the troops were captured, *οἱ Λακεδαιμόνιοι ἐπρεσβεύοντο παρὰ τοὺς Ἀθηναίους, καὶ ἐπειρῶντο τήν τε Πύλον καὶ τοὺς ἄνδρας κομίζεσθαι· οἱ δὲ μειζόνων τε ὠρέγοντο, καὶ πολλάκις φοιτώντων αὐτοὺς ἀπράκτους ἀπέπεμπον* (Thuc. iv. 41).

214. *ναὶ τὼ σιώ*] One or other of the Dioscuri accompanied in symbol the royal armies of Sparta (Hdt. v. 75, and Valckenaer's note), and the common oath of Sparta was "by the Two Gods," *ναὶ τὼ σιώ*. See Lysistrata 81; Xen. Hellen. iv. 4, 10; and the commentary on Acharn. 905.

220. *ἡμεδαπός*] *of our country.* We had *ποδαπὸς, of what country*, supra 186.

ΕΡ. *οὐκ οἶδα πλὴν ἔν, ὅτι θυείαν ἐσπέρας*
ὑπερφυᾶ τὸ μέγεθος εἰσηνέγκατο.
ΤΡ. *τί δῆτα ταύτῃ τῇ θυείᾳ χρήσεται;*
ΕΡ. *τρίβειν ἐν αὐτῇ τὰς πόλεις βουλεύεται.*
ἀλλ' εἶμι· καὶ γὰρ ἐξιέναι, γνώμην ἐμήν,
μέλλει· θορυβεῖ γοῦν ἔνδον. ΤΡ. *οἴμοι δείλαιος.*
φέρ' αὐτὸν ἀποδρῶ· καὶ γὰρ ὥσπερ ᾐσθόμην
καὐτὸς θυείας φθέγμα πολεμιστηρίας.

ΠΟ. *ἰὼ βροτοὶ βροτοὶ βροτοὶ πολυτλήμονες,*
ὡς αὐτίκα μάλα τὰς γνάθους ἀλγήσετε.
ΤΡ. *ὦναξ Ἄπολλον, τῆς θυείας τοῦ πλάτους.*
ὅσον κακὸν καὶ τοῦ Πολέμου τοῦ βλέμματος.
ἆρ' οὗτός ἐστ' ἐκεῖνος ὃν καὶ φεύγομεν,
ὁ δεινός, ὁ ταλαύρινος, ὁ κατὰ τοῖν σκελοῖν;

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228. *οὐκ οἶδα πλὴν ἔν*] This is a favourite phrase of Euripides. He commences a verse with it, Hipp. 599; Suppl. 933; Ion 311; Electra 627, 752; Herc. Fur. 1143.

232. *γνώμην ἐμήν*] ⟨*As it seems to me.* Wasps 983; Eccl. 349.⟩

234. *ἀποδρῶ*] ⟨For he is no longer on his beetle. He probably dismounted so soon as he found himself on the upper stage.⟩

236. ΠΟΛΕΜΟΣ] War enters, bearing a gigantic mortar, in which he is about to make a salad, *μυττωτὸν*, inf. 247, 273 (or as we might say, to make mincemeat), of the Hellenic cities. Now the full ingredients of a *μυττωτὸς*, as described by the Scholiast on Knights 771, are cheese, garlic, egg, oil, and leek (*κατασκευάζεται δὲ ἀπὸ τυροῦ καὶ σκορόδου καὶ ᾠοῦ καὶ ἐλαίου καὶ πράσου*), sweetened, no doubt, with an admixture of honey. Instead of leek (*πράσον*), War throws in the homonymous Laconian town of Prasiae; for garlic he takes Megara, the great garlic-producing country; Sicily, the Stilton of antiquity, is the natural substitute for cheese; whilst Attica is represented by her own celebrated honey.

237. *τὰς γνάθους ἀλγήσετε*] ⟨*τριβόμενοι ἐν τῇ θυείᾳ*, as the Scholiast says. But he adds a truly ridiculous alternative, *ἢ τὸν μυττωτὸν ἐσθίοντες*. For the mortals whom War is addressing were not to *eat* the salad; they were to *be* the salad.⟩

241. *ὁ δεινός, ὁ ταλαύρινος*] These words are intended to carry the mind back to the poet's description of Lamachus in Acharn. 964, as *ὁ δεινός, ὁ ταλαύρινος, ὃς τὴν Γοργόνα | πάλλει*, κ.τ.λ. The

HERM. I only know that yester eve he brought
Into this house a most gigantic mortar.
TRYG. What is he going to do with that, I wonder!
HERM. He means to put the cities in and pound them.
But I shall go. He's making such a din
I think he's coming out. TRYG. Shoo! let me run
Out of his way: methought that I myself
Heard a great mortar's war-inspiring blast.

WAR. O mortals! mortals! wondrous-woeful mortals!
How ye will suffer in your jaws directly!
TRYG. O King Apollo, what a great big mortar!
Oh the mere look of War how bad it is!
Is this the actual War from whom we flee,
The dread tough War, the War upon the legs?

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succeeding words ὁ κατὰ τοῖν σκελοῖν present some difficulty. Reiske says, "Scilicet ἱέμενος, qui ad affligenda, confringenda crura tendit." Brunck, "Supplendum videtur ἑστὼς, βεβηκὼς, vel simile quid." And others refer it to the manner in which War was represented on the stage. But it is clear that the phrase must refer, not to the representation, but to that which is represented, the dreadful War ὃν φεύγομεν. "Is this really and truly," says Trygaeus, "the terrible War κατὰ τοῖν σκελοῖν?" It is conceivable that as the other epithets are appropriated from Lamachus, this also may have some reference to him. But I rather believe it to be a parody of some existing description of War. In the famous stanza, in which Horace speaks of death in battle (Od. iii. 2. 13)—

Dulce et decorum est pro patria mori;
Mors et fugacem persequitur virum,
Nec parcit imbellis juventae
Poplitibus timidove tergo,

we know that the second line was borrowed from Simonides (Stobaeus Anth. 118. 6) (ὁ δ'αὖ Θάνατος ἔκιχε καὶ τὸν φυγόμαχον), and what more probable than that the succeeding lines also should be of Greek origin, and that Aristophanes should here be referring to the description from which they were taken? With the general turn of the expression, compare the inscription composed by Simonides for the statue of Pan (Fragm. 25, Gaisf.) τὸν τραγόπουν ἐμὲ Πᾶνα, τὸν Ἀρκάδα, τὸν κατὰ Μήδων, κ.τ.λ.

ΠΟ. (*πράσα ἐμβάλλων.*) *ἰὼ* Πρασιαὶ *τρισάθλιαι καὶ πεντάκις*
καὶ πολλοδεκάκις, ὡς ἀπολεῖσθε τήμερον.
ΤΡ. *τουτὶ μέν, ἄνδρες, οὐδὲν ἡμῖν πρᾶγμά πω·*
τὸ γὰρ κακὸν τοῦτ' ἐστὶ τῆς Λακωνικῆς. 245
ΠΟ. (*σκόροδα ἐμβάλλων.*) *ὦ* Μέγαρα Μέγαρ', *ὡς ἐπιτετρίψεσθ' αὐτίκα*
ἀπαξάπαντα καταμεμυττωτευμένα.
ΤΡ. *βαβαὶ βαβαιὰξ, ὡς μεγάλα καὶ δριμέα*
τοῖσιν Μεγαρεῦσιν *ἐνέβαλεν τὰ κλαύματα.*
ΠΟ. (*τυρὸν ἐμβάλλων.*) *ἰὼ* Σικελία, *καὶ σὺ δ' ὡς ἀπόλλυσαι.* 250
ΤΡ. *οἵ' ἡ πόλις τάλαινα διακναισθήσεται.*

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242. Πρασιαί] *πράσα ἐμβάλλων ταῦτά φησιν.*—Scholiast. This and the following notes to the like effect seem to have been stage-directions, *παρεπιγραφαὶ* (see on 250 inf.), ⟨and they are so treated in the present edition⟩. Prasiae was a town "on Laconia's side," which was sacked by the Athenians in the second year of the war (Thuc. ii. 56); but it owes its introduction here to the similarity of its name with that of *πράσα*, "leeks."

246. Μέγαρα] *σκόροδα ἐμβάλλων ταῦτά φησιν, ἡ γὰρ* Μεγαρικὴ *γῆ σκοροδοφόρος.*—Scholiast. Excluded for more than ten years from all markets throughout the Athenian empire, with the Athenian armies twice every year overrunning their territory, and "grubbing up by the very roots" their agricultural produce (see Ach. 750–63), with an Athenian garrison occupying their port of Nisaea and threatening the city itself, the Megarians were in truth reduced to such utter misery and destitution, that it seemed more than likely that they would be actually "worn and torn to pieces" by a prolongation of the war. But here they are introduced to typify the garlic for which they had once been renowned throughout Hellas. See Acharn. loc. cit. and line 813 of the same Play, where the starving Megarian, asked to name his own price for his child, humbly craves a bunch of garlic, and *περιπαθῶς*, says the Scholiast, *ὁ* Μεγαρεὺς *ταῦτα ζητεῖ, ἃ πρότερον οἱ* Μεγαρεῖς *ἄλλοις παρεῖχον.* And see inf. 502. That garlic was one of the principal ingredients of a Greek salad we see also from Acharn. 174, where Dicaeopolis, plundered of his garlic by the Odomantians, cries out, *οἴμοι τάλας, μυττωτὸν ὅσον ἀπώλεσα.* In the word *κλαύματα* there is an allusion as well to the pungent properties of the plant as to the sorrows of Megara.

250. *ἰὼ* Σικελία] *ταῦτα πάντα παρεπιγραφή. τυρὸν γὰρ ἐμβάλλων* Σικελίας *μέμνηται· πολὺς γὰρ ἐκεῖ τυρός.*—Scholiast. For the cheese which was the boast of Sicily, Σικελίας *ἄγχημα τροφαλὶς*, see Athenaeus i, cap. 49; xiv, cap. 76. The indictment against the dog in the Wasps (838, 897) was that he had stolen a Sicilian cheese. The strains in which

WAR. (*Throwing in leeks.*)
O Prasiae! O thrice wretched, five times wretched,
And tens of times, how you'll be crushed to-day!
TRYG. Friends, this as yet is no concern of ours,
This is a blow for the Laconian side.
WAR. (*Throwing in garlic.*)
O Megara! Megara! in another moment,
How you'll be worn, and torn, and ground to salad!
TRYG. Good gracious! O what heavy, bitter tears
He has thrown in to mix for Megara.
WAR. (*Throwing in cheese.*)
O Sicily! and you'll be ruined too.
TRYG. Ah, how that hapless state will soon be grated!

Polyphemus, the enamoured Sicilian Cyclops, pours out his hopeless passion for Galatea, in the eleventh Idyl of Theocritus, are full of allusions to his cheese. She is "fairer than cream cheese" (20): Does she doubt his wealth? She has only to look at the racks groaning under the weight of his cheeses all the year round (36): "Will she not come and help him to make his cheese?" (66). "Your whey-face," says Doris, spitefully, to the same Galatea in the first of Lucian's Sea-Dialogues, "is all that your Cyclops lover can see to admire in you; it reminds him of his own beloved cheese and curds."

251. *οἵ' ἡ πόλις, κ.τ.λ.*] The MSS. give this line to War, but I had ventured to assign it to Trygaeus, even before I had observed that a similar suggestion had been made by Dobree, adopted by Bergk, and approved (though not adopted) by Dindorf and Holden. It is not to be supposed that Trygaeus would allow any ingredient to be poured in, without some comment of his own. No allusion is here intended, as Paulmier would have us believe, to the troubles of Leontini five years before (Thuc. iii. 86). The poet is speaking of the Future, not of the Past; of the misfortunes which, unless averted by the return of Peace, would fall upon the Hellenic world. If there is any allusion to actual events, it would be to the troubles which, notwithstanding the general pacification of B.C. 424, were just recommencing in Sicily (Thuc. v. 4). But I believe that the poet is not referring to any historical fact at all; he is merely selecting, from the area over which the war extended, such cities as most aptly represent the ingredients of his salad. That grated cheese was one of these ingredients we learn too from Knights 771 *κατακνησθείην ἐν μυττωτῷ μετὰ τυροῦ.* ⟨He is, however, possibly anticipating that Sicily will be drawn into the vortex of the War, as it was shortly afterwards.⟩

ΠΟ. φέρ' ἐπιχέω καὶ τὸ μέλι τουτὶ τἀττικόν.
ΤΡ. οὗτος, παραινῶ σοι μέλιτι χρῆσθἀτέρῳ.
τετρώβολον τοῦτ' ἐστί· φείδου τἀττικοῦ.
ΠΟ. παῖ παῖ Κυδοιμέ. ΚΥ. τί με καλεῖς; ΠΟ. κλαύσει μακρά.
ἔστηκας ἀργός; οὐτοσί σοι κόνδυλος.
ΚΥ. ὡς δριμύς. οἴμοι μοι τάλας. ὦ δέσποτα,
μῶν τῶν σκορόδων ἐνέβαλες εἰς τὸν κόνδυλον;
ΠΟ. οἴσεις ἀλετρίβανον τρέχων; ΚΥ. ἀλλ', ὦ μέλε,
οὐκ ἔστιν ἡμῖν· ἐχθὲς εἰσῳκίσμεθα.
ΠΟ. οὔκουν παρ' Ἀθηναίων μεταθρέξει ταχύ;
ΚΥ. ἔγωγε νὴ Δί'· εἰ δὲ μή γε, κλαύσομαι.

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252. τὸ μέλι τἀττικόν] The honey of Attica was proverbial for its excellence. "Sweet as Attic honey" is the passionate encomium bestowed by the Scythian in Thesm. 1192, upon the maiden's kiss. Nor has it altogether lost its pre-eminence, even in modern days. The "murmuring of innumerable bees" is still heard amongst the fragrant thyme of "sweet Hymettus"; and no honey is esteemed of so exquisite a flavour as that which is there produced. Sir George Wheler, who visited Attica about A.D. 1676, and who gives in the sixth book of his Travels a detailed account of the processes adopted by the Hymettian bee-keepers, describes their honey as of a good consistence, and of a fair gold colour. He says that "the same quantity sweetens more water than the like quantity of any other doth"; and that it is in such request, and fetches so high a price in Constantinople, where it is used for the purpose of sweetening sherbet, that all the honey in the neighbourhood of Hymettus is brought to be stamped with the mark of a monastery there, that it may pass as the genuine Hymettian honey. See also the second letter of Mr. Bracebridge in the Appendix to Wordsworth's Athens and Attica. The Scholiasts observe how tender the poet shows himself towards Athens. She is the sweetest of all the ingredients, and the demon of War has no threats for *her*. ⟨I will add a few more tributes to the excellence of τὸ μέλι τἀττικόν. Strabo (ix. 1. 23, p. 399) says ὁ Ὑμηττὸς μέλι ἄριστον ποιεῖ. And a few lines later, τοῦ μέλιτος ἀρίστου ὄντος τῶν πάντων τοῦ Ἀττικοῦ. Pliny (N. H. xxi. 31, cf. Id. xi. 13) tells us that all the world gave the highest praise to the Attic honey; and that as its special flavour was supposed to be derived from the thyme on which the bees were accustomed to browse, many have carried the Attic thyme into other lands, and sought

WAR. And now I'll pour some Attic honey in.
TRYG. Hey, there, I warn you, use some other honey:
Be sparing of the Attic; that costs sixpence.
WAR. Ho, boy! boy! Riot! RIOT. What's your will?
WAR. You'll catch it,
You rascal, standing idle there! take that!
RIOT. Ugh how it stings. O me! O me! why, master,
Sure you've not primed your knuckles with the garlic?
WAR. Run in and get a pestle. RIOT. We've not got one;
We only moved in yesterday, you know.
WAR. Then run at once and borrow one from Athens.
RIOT. I'll run by Zeus; or else I'm sure to catch it.

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to rear it there, but without success. According to Plutarch (Dion. 58) it was commonly said that the very best and the very worst men came from Athens, just as her soil produced the most delicious honey and the deadliest hemlock. And Synesius, in his 136th epistle, complains that Athens, which aforetime was the home of philosophers, now relies for her celebrity on her honey-factors. "And still its honeyed wealth Hymettus yields," Childe Harold ii. 87.〉

255. *κλαύσει μακρά*] 〈"Plorabis largiter," Bergler. This is a favourite phrase with Aristophanes who uses it, or an equivalent, in every extant Comedy with the single exception of the Acharnians. *μακρὰ* is *μακρὸν χρόνον*. It cannot bear the meaning which Van Leeuwen gives it, "clamores qui procul audiantur." Menander in his *Περικειρομένη* (line 250, ed. Capps) has *οἰμώζειν μακρὰ καὶ μεγάλα*, *loud and long*. Lucian couples it with *χαίρειν*, "Apology for the De Mercede conductis" (5), "Pro lapsu inter salutandum" (2).〉

261. *παρ' Ἀθηναίων*] Here again the Scholiast, perhaps rather fancifully, detects a possible compliment to the antiquity of the Athenians, as if it was intended to contrast them with these new-comers, who "only moved in yesterday." The two pestles of War are, of course, Cleon and Brasidas; of whom Thucydides (v. 16) also says that "they were the most determined opponents of Peace: Cleon, because in quiet times his malpractices would be more apparent, and his calumnies less easily believed: Brasidas, because he was then in the full tide of his glorious and successful career." They both fell in the battle which was fought under the walls of Amphipolis, in the summer preceding the performance of this Play. Cleon is also called a pestle—*δοῖδυξ*—in Knights 984, cf. inf. 295.

ΤΡ. ἄγε δὴ, τί δρῶμεν, ὦ πόνηρ' ἀνθρώπια;
ὁρᾶτε τὸν κίνδυνον ἡμῖν ὡς μέγας·
εἴπερ γὰρ ἥξει τὸν ἀλετρίβανον φέρων,
τούτῳ παράξει τὰς πόλεις καθήμενος.
ἀλλ', ὦ Διόνυσ', ἀπόλοιτο καὶ μὴ 'λθοι φέρων.
ΚΥ. οὗτος. ΠΟ. τί ἔστιν; οὐ φέρεις; ΚΥ. τὸ δεῖνα γὰρ,
ἀπόλωλ' Ἀθηναίοισιν ἀλετρίβανος,
ὁ βυρσοπώλης, ὃς ἐκύκα τὴν Ἑλλάδα.
ΤΡ. εὖ γ', ὦ πότνια δέσποιν' Ἀθηναία, ποιῶν
ἀπόλωλ' ἐκεῖνος κἀν δέοντι τῇ πόλει,
ἢ πρίν γε τὸν μυττωτὸν ἡμῖν ἐγχέαι.
ΠΟ. οὔκουν ἕτερον δῆτ' ἐκ Λακεδαίμονος μέτει
ἀνύσας τι; ΚΥ. ταυτ', ὦ δέσποθ'. ΠΟ. ἥκέ νυν ταχύ.
ΤΡ. ὦνδρες, τί πεισόμεσθα; νῦν ἀγὼν μέγας.
ἀλλ' εἴ τις ὑμῶν ἐν Σαμοθρᾴκῃ τυγχάνει
μεμυημένος, νῦν ἐστιν εὔξασθαι καλὸν

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263. *πόνηρ' ἀνθρώπια*] This expression is used by Xenophon, Mem. ii. 3. 16.

268. *τὸ δεῖνα*] This expression has proved a great stumbling-block to the commentators. Bergler's translation is *illud enim periit pistillum*, and with this Dindorf and Holden agree. Reiske takes it to mean *τὸ δεινά ἐστιν εἰπεῖν* scil. *οἶμοι*. Weise in a long note labours to prove that it always means *ille quisquis*, and is here to be joined with *ἀλετρίβανος*: whilst Richter supplies *ἐγένετο,—οὐ φέρω, τὸ δεῖνα γὰρ ἐγένετο*. I entirely agree with Brunck (at Lysist. 921) that it is a mere ejaculation, not grammatically connected with the rest of the sentence, though even Brunck, as I think, to some extent misapprehends the nature and purport of the ejaculation. It is, in my judgement, used here and inf. 879; Birds 648; Lysist. 921, 926, 1168; *as a sort of apologetic and deprecatory introduction to a disagreeable narrative; a sort of pretended forgetfulness or hesitation (like our "What was I going to say?" "What do you think?" "Would you believe it?") introduced for the purpose of postponing or breaking the abruptness of a statement which the speaker is reluctant to make*. It is thus closely connected with the common use of *ὁ ἡ τὸ δεῖνα* to signify a person or object whose name you do not know or will not mention (Thesm. 620–5; Ach. 1149). And this I take to be the interpretation of the Scholiast, *διὰ τούτου τὸ ῥηθησόμενον ἀηδὲς ἐκφεύγει εὐθέως λέγειν· ὅτε γάρ τι δυσχερὲς μέλλομεν λέγειν, εἰώθαμεν τοῦτο προτάσσειν ὡς μὴ*

TRYG. What's to be done, my poor dear mortals, now?
Just see how terrible our danger is:
For if that varlet bring a pestle back,
War will sit down and pulverize our cities.
Heavens! may he perish, and not bring one back.
RIOT. You there! WAR. What! Don't you bring it?
RIOT. Just look here, sir:
The pestle the Athenians had is lost,
The tanner fellow that disturbed all Hellas.
TRYG. O well done he, Athenè, mighty mistress;
Well is he lost, and for the state's advantage,
Before they've mixed us up this bitter salad.
WAR. Then run away and fetch from Lacedaemon
Another pestle. RIOT. Yes, sir. WAR. Don't be long.
TRYG. Now is the crisis of our fate, my friends.
And if there's here a man initiate
In Samothrace, 'tis now the hour to pray

εὐθυρημονοῦντες. Thus in Lys. 921, 926 —

καίτοι, τὸ δεῖνα, ψίαθός ἐστ' ἐξοιστέα.
But, Zeus ha' mercy, I forgot the matting.
καίτοι, τὸ δεῖνα, προσκεφάλαιον οὐκ ἔχεις.
But here's a job, you haven't got a pillow.

And in Birds 648 *ἀτὰρ, τὸ δεῖνα, δεῦρ' ἐπανάκρουσαι πάλιν. But (what was I going to say?) please hark back here an instant.* ⟨See Wasps 524, the commentary on Lys. 921, and the introduction to the Plutus, p. xxv. I have altered the distribution of the speeches in this line which generally runs ΠΟ. *οὗτος.* ΚΥ. *τί ἔστιν*; ΠΟ. *οὐ φέρεις*; It seems to me that when Riot returns, War could not begin with *οὗτος*, nor could Riot reply with *τί ἔστιν*; As I have arranged the line it exactly corresponds with the second entrance of Riot infra 280, 281. Riot begins, and War answers here *τί ἔστιν*; *οὐ φέρεις*; just as he answers there *τί ἔστι*; *μῶν οὐκ αὖ φέρεις*;⟩

276. *ἀγὼν μέγας*] The MSS. and editions read *νῦν ἀγὼν μέγας*. I have added the aspirate because I think that the meaning is not "now is a great contest" but *now comes the Tug of War.* Thus in Wasps 533 *ὁρᾷς γὰρ ὡς σοὶ μέγας ἐστὶν ἀγών*; Plato, Republic, x. 608 B *μέγας ὁ ἀγὼν, μέγας, οὐχ ὅσος δοκεῖ*: and Thuc. ii. 45 *ὁρῶ μέγαν τὸν ἀγῶνα.*

277. *Σαμοθρᾴκῃ*] This was the headquarters of the secret rites and mysterious worship of the Cabiri. Bentley refers to the Scholiast on Apollonius Rhodius, i. 918, who tells us that of those there in-

ἀποστραφῆναι τοῦ μετιόντος τὼ πόδε.
ΚΥ. οἴμοι τάλας, οἴμοι γε, κἄτ' οἴμοι μάλα.
ΠΟ. τί ἔστι; μῶν οὐκ αὖ φέρεις; ΚΥ. ἀπόλωλε γὰρ
καὶ τοῖς Λακεδαιμονίοισιν ἀλετρίβανος.
ΠΟ. πῶς, ὦ πανοῦργ'; ΚΥ. ἐς τἀπὶ Θρᾴκης χωρία
χρήσαντες ἑτέροις αὐτὸν εἶτ' ἀπώλεσαν.
ΤΡ. εὖ γ', εὖ γε ποιήσαντες, ὦ Διοσκόρω.
ἴσως ἂν εὖ γένοιτο· θαρρεῖτ', ὦ βροτοί.
ΠΟ. ἀπόφερε τὰ σκεύη λαβὼν ταυτὶ πάλιν·
ἐγὼ δὲ δοίδυκ' εἰσιὼν ποιήσομαι.
ΤΡ. νῦν τοῦτ' ἐκεῖν' ἥκει, τὸ Δάτιδος μέλος,
ὃ δεφόμενός ποτ' ᾖδε τῆς μεσημβρίας,
"ὡς ἥδομαι καὶ χαίρομαι κεὐφραίνομαι."
νῦν ἐστιν ἡμῖν, ὦνδρες Ἕλληνες, καλὸν
ἀπαλλαγεῖσι πραγμάτων τε καὶ μαχῶν
ἐξελκύσαι τὴν πᾶσιν Εἰρήνην φίλην,
πρὶν ἕτερον αὖ δοίδυκα κωλῦσαί τινα.

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itiated it is said that, whatsoever they ask in prayer, they will surely obtain.

279. *ἀποστραφῆναι*] Opinions differ as to whether we are to render this "to be turned aside," or (in the sense of *διαστραφῆναι*) "to be dislocated." But, in my judgement, the words *τοῦ μετιόντος τὼ πόδε* are inserted *παρὰ προσδοκίαν*, and *ἀποστραφῆναι* means "to be averted." *Pray the Gods to avert—not the approaching calamities, but—the messenger's two feet.*

283. *ἐς τἀπὶ Θρᾴκης χωρία*] The regions to which the movements of Brasidas extended, though not within the limits to which the name of Thrace was ultimately confined, were at this period uniformly described as *τὰ ἐπὶ Θρᾴκης* (see Thuc. i. 59; iv. 78, 82; v. 2, 21, &c.): and his expedition was commonly spoken of as *ἡ ἐπὶ Θρᾴκης στρατεία* (see Thuc. iv. 70, 74, &c.).

285. *Διοσκόρω*] As, when Trygaeus heard that the Athenian pestle was lost, he gratefully invoked the patron Goddess of Athens (sup. 271), so now, on hearing of the loss of the Spartan pestle, he invokes the patron Gods of Sparta; see sup. 214, 218.

289. *τοῦτ' ἐκεῖν'*] ⟨This is a common form for introducing a quotation or proverbial saying. Cf. Eccl. 78 and the note there. So Lucian, *τοῦτο ἐκεῖνο* "*ἐς πεδίον τὸν ἵππον*," Piscator (9). *τοῦτ' ἐκεῖνο* "*ἐκ τῶν Διὸς δέλτων ὁ μάρτυς*," De Mercede conductis (12).⟩

For the averting of—the varlet's feet.

RIOT. Alas! alas! and yet again, alas!

WAR. What ails you? don't you bring one now? RIOT. Oh Sir,
The Spartans too have lost their pestle now.

WAR. How so, you rascal? RIOT. Why, they lent it out
To friends up Thraceward, and they lost it there.

TRYG. And well done they! well done! Twin sons of Zeus!
Take courage, mortals: all may yet be well.

WAR. Pick up the things, and carry them away;
I'll go within and make myself a pestle.

TRYG. Now may I sing the ode that Datis made,
The ode he sang in ecstasy at noon,
"*Eh, sirs, I'm pleased, and joyed, and comforted.*"
Now, men of Hellas, now the hour has come
To throw away our troubles and our wars,
And, ere another pestle rise to stop us,
To pull out Peace, the joy of all mankind.

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291. *χαίρομαι*] According to the Scholiasts the Datis here spoken of was the Persian commander immortalized by his defeat at Marathon, who prided himself on his accurate knowledge of Greek, but with so little reason, that, from his ludicrous blunders, a barbarism acquired the name of a *δατισμός*. In the present instance he seems to have thought it safe to make all the verbs end in a like termination, and therefore said *χαίρομαι* for *χαίρω*.

294. *τὴν πᾶσιν Εἰρήνην φίλην*] Strong words, yet scarcely too strong to describe the sentiment then pervading the whole Hellenic world. The Sicilian Greeks had already followed the advice of Hermocrates, and made *τὴν ὑπὸ πάντων ὁμολογουμένην ἄριστον εἶναι εἰρήνην* (Thuc. iv. 62).

295. *ἕτερον*] "Alcibiadem haud dubio intelligit," says Paulmier. The mistake was a natural one for Paulmier, who supposed the Play to have been written three years later than was really the case; but it is strange to find it repeated by editors who are aware that the true date of the Play is B. C. 421. For at that time Alcibiades was so far from being "a pestle of war," that "he was advocating both the peace and the alliance with Sparta, and the restoration of the prisoners." See Grote's History of Greece, chap. lv. And in fact there is no allusion here to any individual whatever; there *is* no other pestle: War is

ἀλλ', ὦ γεωργοὶ κἄμποροι καὶ τέκτονες
καὶ δημιουργοὶ καὶ μέτοικοι καὶ ξένοι
καὶ νησιῶται, δεῦρ' ἴτ', ὦ πάντες λεῳ,
ὡς τάχιστ' ἄμας λαβόντες καὶ μοχλοὺς καὶ σχοινία·
νῦν γὰρ ἡμῖν ἁρπάσαι πάρεστιν ἀγαθοῦ δαίμονος.

ΧΟ. δεῦρο πᾶς χώρει προθύμως εὐθὺ τῆς σωτηρίας.
ὦ Πανέλληνες, βοηθήσωμεν, εἴπερ πώποτε,
τάξεων ἀπαλλαγέντες καὶ κακῶν φοινικικῶν·
ἡμέρα γὰρ ἐξέλαμψεν ἥδε μισολάμαχος.
πρὸς τάδ' ἡμῖν, εἴ τι χρὴ δρᾶν, φράζε κἀρχιτεκτόνει,
οὐ γὰρ ἔσθ' ὅπως ἀπειπεῖν ἂν δοκῶ μοι τήμερον,
πρὶν μοχλοῖς καὶ μηχαναῖσιν εἰς τὸ φῶς ἀνελκύσαι
τὴν θεῶν πασῶν μεγίστην καὶ φιλαμπελωτάτην.

ΤΡ. οὐ σιωπήσεσθ', ὅπως μὴ περιχαρεῖς τῷ πράγματι
τὸν Πόλεμον ἐκζωπυρήσετ' ἔνδοθεν κεκραγότες;

ΧΟ. ἀλλ' ἀκούσαντες τοιούτου χαίρομεν κηρύγματος.
οὐ γὰρ ἦν "ἔχοντας ἥκειν σιτί' ἡμερῶν τριῶν."

ΤΡ. εὐλαβεῖσθε νῦν ἐκεῖνον τὸν κάτωθεν Κέρβερον,

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gone in to make one (supra 288); and Trygaeus is anxious to recover Peace, before any other pestle comes into existence.

296-8. *γεωργοὶ . . . πάντες λεῳ*] ⟨Wide as is the invitation, the Chorus is really composed simply of twenty-four Attic (the list of *Dramatis Personae* in the Venetian MS. says Athmonian) farmers. They so describe themselves infra 508, 589, and elsewhere, and are so described by others 511, 550, 551, 603, and elsewhere. The Boeotians, Argives, Laconians, Megarians, and others, who are presently called upon to assist in drawing up Peace from the pit, form no part of the Chorus, nor are they (as some suppose) supernumeraries; they are purely imaginary personages. The twenty-four farmers, as they hasten into the orchestra at the summons of Trygaeus, are singing their Parodos or entrance-song, and calling upon the other members of the Panhellenic family to aid them in the work.⟩

300. *ἀγαθοῦ δαίμονος*] This expression refers, as the Scholiast observes, to the libation poured, after supper, in the name *ἀγαθοῦ δαίμονος*. It was made when the guests had washed their hands, *ἐπὴν ἀπονίψωνται* (Athenaeus xi. 73), and the tables were about to be removed,

O all ye farmers, merchants, artisans,
O all ye craftsmen, aliens, sojourners,
O all ye islanders, O all ye peoples,
Come with ropes, and spades, and crowbars, come in eager hurrying haste,
Now the cup of happy fortune, brothers, it is ours to taste.

CHORUS. Come then, heart and soul, my comrades, haste to win this great salvation,
Now or never, now if ever, come, the whole Hellenic nation!
Throw away your ranks and squadrons, throw your scarlet plagues away,
Lo, at length the day is dawning, Lamachus-detesting day!
O be thou our guide and leader, managing, presiding o'er us,
For I think I shan't give over in this noble task before us,
Till with levers, cranes, and pulleys once again to light we haul
Peace, the Goddess best and greatest, vineyard-lovingest of all.

TRYG. O be quiet! O be quiet! by your noisy loud delight
You will waken War, the demon, who is crouching out of sight.

CHOR. O we joy, we joy, we joy, to hear your glorious proclamations,
So unlike that odious *Wanted at the camp with three days' rations.*

TRYG. Yet beware, beware, remember! Cerberus is down below:

ὁπότε μέλλοι ἡ τράπεζα αἴρεσθαι (Schol. at Knights 85; Wasps 525), and was a libation of pure wine, *ἄκρατον*, unmingled with water. See the passages of Aristophanes mentioned above, and Schweighaeuser's notes on Athenaeus xv. 17.

302. *Πανέλληνες*] *μᾶ προσηγορίᾳ αὐτοὺς περιέλαβε, δηλῶν τὸ συγγενεῖς, καὶ δυσωπῶν αὐτοὺς ὡς οὐδὲ τῇ ὀνομασίᾳ διακεκριμένοι πολεμοῦσι πρὸς ἑαυτούς.*—Scholiast. Cf. Plato, Republic, v. 470 C. *κακῶν φοινικικῶν* the Scholiast refers either to the red horrors of bloodshed or to the scarlet coats of the soldiers, as inf. 1173.

312. *ἔχοντας σιτί' ἡμερῶν τριῶν*] Soldiers and sailors, ordered on an immediate expedition without baggage, were expected to carry with them three days' rations. Thus Thucyd. i. 48 *ἐπειδὴ δὲ παρεσκεύαστο τοῖς Κορινθίοις, λαβόντες τριῶν ἡμερῶν σιτία ἀνήγοντο ὡς ἐπὶ ναυμαχίαν.* Aristophanes alludes to this regulation, Acharn. 197; Wasps 243.

313. *Κέρβερον*] *τὸν Κλέωνα.*—Scholiast. "Belli personam ita describit, ut alias Cleonem."—Bergler. ⟨But though War is not entirely left out of sight, for it is to him that the description *ἐκδραμὼν κ.τ.λ.* in line 319 must undoubtedly belong, yet in my opinion the reference here is primarily to Cleon himself, and

μὴ παφλάζων καὶ κεκραγὼς, ὥσπερ ἡνίκ' ἐνθάδ' ἦν,
ἐμποδὼν ἡμῖν γένηται τὴν θεὸν μὴ 'ξελκύσαι.
ΧΟ. οὔτι καὶ νῦν ἔστιν αὐτὴν ὅστις ἐξαιρήσεται,
ἢν ἅπαξ ἐς χεῖρας ἔλθῃ τὰς ἐμάς. ἰοῦ ἰοῦ.
ΤΡ. ἐξολεῖτέ μ', ὦνδρες, εἰ μὴ τῆς βοῆς ἀνήσετε·
ἐκδραμὼν γὰρ πάντα ταυτὶ συνταράξει τοῖν ποδοῖν.
ΧΟ. ὡς κυκάτω καὶ πατείτω πάντα καὶ ταραττέτω,
οὐ γὰρ ἂν χαίροντες ἡμεῖς τήμερον παυσαίμεθ' ἄν.
ΤΡ. τί τὸ κακόν; τί πάσχετ', ὦνδρες; μηδαμῶς, πρὸς τῶν θεῶν,
πρᾶγμα κάλλιστον διαφθείρητε διὰ τὰ σχήματα.
ΧΟ. ἀλλ' ἔγωγ' οὐ σχηματίζειν βούλομ', ἀλλ' ὑφ' ἡδονῆς
οὐκ ἐμοῦ κινοῦντος αὐτὸ τὸ σκέλη χορεύετον.
ΤΡ. μή τι καὶ νυνί γ' ἔτ', ἀλλὰ παῦε παῦ' ὀρχούμενος.
ΧΟ. ἦν ἰδού, καὶ δὴ πέπαυμαι. ΤΡ. φῄς γε, παύει δ' οὐδέπω.
ΧΟ. ἓν μὲν οὖν τουτί μ' ἔασον ἑλκύσαι, καὶ μηκέτι.
ΤΡ. τοῦτό νυν, καὶ μηκέτ' ἄλλο μηδὲν ὀρχήσεσθ' ἔτι.
ΧΟ. οὐκ ἂν ὀρχησαίμεθ', εἴπερ ὠφελήσαιμέν τί σε.
ΤΡ. ἀλλ' ὁρᾶτ', οὔπω πέπαυσθε. ΧΟ. τουτογὶ νὴ τὸν Δία
τὸ σκέλος ῥίψαντες ἤδη λήγομεν τὸ δεξιόν.
ΤΡ. ἐπιδίδωμι τοῦτό γ' ὑμῖν, ὥστε μὴ λυπεῖν ἔτι.
ΧΟ. ἀλλὰ καὶ τἀριστερόν τοί μοὔστ' ἀναγκαίως ἔχον.

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only incidentally to War. For Cleon was *κάτω* (infra 649); whereas War was *ἔνδοθεν* (supra 310) and not *κάτωθεν*. And although the words *ἡνίκ' ἐνθάδ' ἦν*, if they mean the upper stage whereon Trygaeus is standing (the view which I took in the former edition), could only apply to War, yet I am now satisfied that the Scholiast is right in treating them as merely equivalent to *ὅτε ἔζη*, cf. infra 652. Mr. Graves aptly refers to Frogs 783 "where, although the scene is in Hades, Aeacus says *ὀλίγον τὸ χρηστόν ἐστιν, ὥσπερ ἐνθάδε*, as if speaking on earth." The actor ignores the special spot on which the character he represents is supposed at the moment to be standing, and merely thinks of Athens, or the upper world, as the place in which he himself and the audience are visibly existing. In the Knights the poet had dubbed Cleon *κύνα Κέρβερον ἀνδραποδιστήν*, and described him as *παφλάζοντα* (919, 1030); and indeed from the latter characteristic had given him the name Παφλαγών, which he bears throughout

He may come with fuss and fury (as when he was here you know),
Every obstacle and hindrance in the way of Peace to throw.

CHOR. Who shall bear her, who shall tear her, from these loving arms away,
If I once can clasp and grasp her? O hurrah! hurrah! hurrah!

TRYG. Zounds! you'll surely be our ruin: stop your clamour, I entreat:
War will by and bye come trampling everything beneath his feet.

CHOR. Let him stamp, and tramp, and trample, let him do whate'er he will,
I am so immensely happy that I really can't be still.

TRYG. What the mischief! what's the matter? do not, by the Gods, I pray,
With your dancings and your prancings spoil our noble work to-day.

CHOR. Really now I didn't mean to: no I didn't, I declare:
Quite without my will my ankles will perform this joyous air.

TRYG. Well, but don't go on at present; cease your dancing or you'll rue it.

CHOR. Look, observe, I've really ceased it. TRYG. So you say, but still you do it.

CHOR. Only once, I do beseech you; only just a single hop.

TRYG. Well then, one: make haste about it; only one, and then you stop.

CHOR. Stop? of course we stop with pleasure if 'twill your designs assist.

TRYG. Well, but look: you're still proceeding. CHOR. Just, by Zeus, one other twist,
Let me fling my right leg upwards, and I'll really then refrain.

TRYG. This indulgence too I'll grant you, so you don't offend again.

CHOR. Hah! but here's my left leg also: it must have its turn, 'tis plain.
(*Dancing vigorously with both legs.*)

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the Play.〉

316. *καὶ νῦν*] 〈*even now*, few as we are till the other Hellenes come to our aid; and unarmed as we are, save with the implements of husbandry.〉 As to *ἐξαιρήσεται* Bergler refers to Eurip. Heracl. 976 *τοῦτον δ' ἐπείπερ χεῖρας ἦλθεν εἰς ἐμὰς, οὐκ ἔστι θνητῶν ὅστις ἐξαιρήσεται*, and Alc. 848 *οὐκ ἔστιν ὅστις αὐτὸν ἐξαιρήσεται*. Add Medea 793 *οὔτις ἔστιν ὅστις ἐξαιρήσεται*.

323. *διαφθείρητε διὰ τὰ σχήματα*] 〈There is an amusing similarity between these words and those in the Cyclops of Euripides, line 221, where the Satyrs request the Cyclops not to swallow them; and he replies "I certainly won't

ἐπεί μ' ἂν ἐν μέσῃ τῇ γαστέρι
πηδῶντες ἀπολέσαιτ' ἂν ὑπὸ τῶν σχημάτων."〉

327. *ἦν ἰδού*] 〈*lo and behold.* See Frogs 1390 and the note there. And compare the similar double interjection *ἰδοὺ θέασαι* Ach. 366, Knights 997.〉

334. *μοῦσ' ἀναγκαίως ἔχον*] *ῥίπτειν* is understood from *ῥίψαντες* two lines above.

ἥδομαι γὰρ καὶ γέγηθα καὶ πέπορδα καὶ γελῶ
μᾶλλον ἢ τὸ γῆρας ἐκδὺς ἐκφυγὼν τὴν ἀσπίδα.

ΤΡ. μή τι καὶ νυνί γε χαίρετ'· οὐ γὰρ ἴστε πω σαφῶς·
ἀλλ' ὅταν λάβωμεν αὐτὴν, τηνικαῦτα χαίρετε
καὶ βοᾶτε καὶ γελᾶτ'· ἤ-
δη γὰρ ἐξέσται τόθ' ὑμῖν
πλεῖν, μένειν, κινεῖν, καθεύδειν,
ἐς πανηγύρεις θεωρεῖν,
ἑστιᾶσθαι, κοτταβίζειν,
συβαρίζειν,
ἰοῦ ἰοῦ κεκραγέναι.

ΧΟ. εἰ γὰρ ἐκγένοιτ' ἰδεῖν ταύτην με τὴν ἡμέραν.
πολλὰ γὰρ ἀνεσχόμην
πράγματά τε καὶ στιβάδας,
ἃς ἔλαχε Φορμίων·
κοὐκέτ' ἄν μ' εὕροις δικαστὴν δριμὺν οὐδὲ δύσκολον,

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336. τὸ γῆρας ἐκδύς] ἡ μεταφορὰ ἀπὸ τῶν ὄφεων.—Scholiast. Aristophanes afterwards worked this idea up into a play called the Γῆρας, in which he introduced a number of old men who had cast the slough of old age, and become boys (and very boisterous unruly boys too) once more; see Athenaeus iii. 74, p. 109 F. ⟨In Lucian's Navigium seu Vota 44 the wish of Timolaus is that he may live a thousand years, renewing his youth, ἀποδυόμενος τὸ γῆρας, every seventeenth year.⟩

344. συβαρίζειν] Sybaris had undoubtedly attained extraordinary wealth and magnificence before its annihilation in B.C. 510 by the armies of Croton; but the anecdotes told of the fastidious luxury and extravagant refinement of its citizens are of much later date, and are mostly altogether apocryphal. Athenaeus (xii. 15) says that in order to secure undisturbed slumbers, they not only banished all noisy trades, but would not even allow a single cock to be kept in the city. One of them took a stroll beyond the gates, and happened to see some labourers digging. "It was enough to make me break a blood-vessel," he declared. "Why even to hear you tell of it," rejoined his friend, "has given me a stitch in the side!" Another visited Lacedaemon, and no longer wondered at the valour of the Spartans; "for, of course," said he, "they would sooner die than live such lives as theirs." Whatever may have been the sumptuousness of this opulent town in its palmiest days, such tales as these are quite incom-

I'm so happy, glad, delighted, getting rid of arms at last,
More than if, my youth renewing, I the slough of Age had cast.

TRYG. Well, but don't exult at present, for we're all uncertain still,
But, when once we come to hold her, then be merry if you will;
Then will be the time for laughing,
Shouting out in jovial glee,
Sailing, sleeping, feasting, quaffing,
All the public sights to see.
Then the Cottabus be playing,
Then be hip-hip-hip-hurrahing,
Pass the day and pass the night
Like a regular Sybarite.

CHOR. Oh that it were yet my fortune those delightful days to see!
Woes enough I've had to bear,
Sorry pallets, trouble, care,
Such as fell to Phormio's share,
I would never more thereafter so morose and bitter be,

---

patible with its unquestionable power and splendour. It is not even certain that words like *συβαρίζειν* were originally connected with the name of Sybaris at all, though such was the idea in later times; and it is quite possible that the Sybarite reputation may have been to some extent the victim of an erroneous derivation.

346. *εἰ γὰρ ἐκγένοιτ'* κ.τ.λ.] ⟨For the metrical scheme of this and the two corresponding systems, infra 385 and 582, the reader is referred to the Appendix.⟩

348. *στιβάδας*] ⟨*στιβὰς* was a pallet, stuffed with rushes, straw, hay or the like, Plutus 541. *στιβάδα ποιῶν, ἀπὸ χόρτου ποιεῖ*, St. Chrysostom, Hom. lxvi in Matth. (655 D). And in another place, "Ye go to your luxurious couches," he says to the rich, "and the poor must too often go *εἰς στιβάδα χόρτου*, such as that whereon your watch-dog lies." Hom. xi in 1 Cor. (94 E). Such would be the common soldier's bed, and Phormio would doubtless share the hardships of his troops. "A soldier," says Plutarch, "loves to see his general eating the same hard fare as himself, and lying *ἐπὶ στιβάδος*," Marius, chap. 7.⟩

349. *Φορμίων*] This is the illustrious naval officer, so distinguished before, and in the early years of, the Peloponnesian war. The admiration felt by the Athenians for his brilliant exploits is illustrated by the invocation in Knights 562, of Poseidon, as *Σουνιάρατε, Φορμίωνί τε φίλτατε*.

οὐδὲ τοὺς τρόπους γε δήπου σκληρὸν, ὥσπερ καὶ πρὸ τοῦ.
ἀλλ' ἀπαλὸν ἄν μ' ἴδοις
καὶ πολὺ νεώτερον,
ἀπαλλαγέντα πραγμάτων.
καὶ γὰρ ἱκανὸν χρόνον ἀ-
πολλύμεθα καὶ κατατε-
τρίμμεθα πλανώμενοι
ἐς Λύκειον κἀκ Λυκείου σὺν δόρει σὺν ἀσπίδι.
ἀλλ' ὅ τι μάλιστα χαρι-
ούμεθα ποιοῦντες, ἄγε
φράζε· σὲ γὰρ αὐτοκράτορ'
εἵλετ' ἀγαθή τις ἡμῖν τύχη.

ΤΡ. φέρε δὴ κατίδω, ποῖ τοὺς λίθους ἀφέλξομεν.
ΕΡ. ὦ μιαρὲ καὶ τολμηρὲ, τί ποιεῖν διανοεῖ;
ΤΡ. οὐδὲν πονηρὸν, ἀλλ' ὅπερ καὶ Κιλλικῶν.
ΕΡ. ἀπόλωλας, ὦ κακόδαιμον. ΤΡ. οὐκοῦν, ἣν λάχω.
Ἑρμῆς γὰρ ὢν κλήρῳ ποιήσεις οἷδ' ὅτι.
ΕΡ. ἀπόλωλας, ἐξόλωλας. ΤΡ. ἐς τίν' ἡμέραν;
ΕΡ. ἐς αὐτίκα μάλ'. ΤΡ. ἀλλ' οὐδὲν ἠμπόληκά πω,
οὔτ' ἄλφιτ' οὔτε τυρὸν, ὡς ἀπολούμενος.
ΕΡ. καὶ μὴν ἐπιτέτριψαί γε. ΤΡ. κᾆτα τῷ τρόπῳ

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350. πρὸ τοῦ] What manner of men the Athenian dicasts were πρὸ τοῦ, it was the object of the Wasps to show. Aristophanes seems to have considered δριμύτης to be the special characteristic of the race.

357. Λύκειον] The Lyceum, which was outside the city-walls, was used, it appears, as a parade-ground. ⟨ἐν τούτῳ τὰς στρατιωτικὰς ἐξετάσεις ἐποιοῦντο, Photius, Hesychius, s. v. Λύκειον. τὸ δὲ σὺν δόρει σὺν ἀσπίδι Ἀχαιοῦ ἐστιν ἐκ Μώμου. οὐδὲν δὲ χεῖρον ὁλόκληρον θεῖναι τὸ ἰαμβεῖον ὅπερ οὕτως ἔχει, "Ἄρης ὁ λῃστὴς σὺν δόρει σὺν ἀσπίδι."—Scholiast. Cf. Wasps 1081.⟩

363. Κιλλικῶν] According to the Scholiasts, Cillicon was a traitor who delivered up his native country to its enemies. (Some say Syrus to the Samians; others Miletus to the Prienians, and others otherwise.) His suspicious movements had previously attracted observation; but whenever interrogated as to his intentions, his reply was πάντα ἀγαθὰ, *all right*. And Trygaeus means that he is doing no harm, but πάντα ἀγαθὰ,

Nor a judge so stubborn-hearted, unrelenting, and severe;
You shall find me yielding then,
Quite a tender youth again,
When these weary times depart.
Long enough we've undergone
Toils and sorrows many a one,
Worn and spent and sick at heart,
From Lyceum, to Lyceum, trudging on with shield and spear.
Now then tell us what you would
Have us do, and we'll obey,
Since by fortune fair and good
You're our sovereign Lord to-day.

TRYG. Come let me see which way to move the stones.

HERM. Rogue! miscreant! what are you up to now? TRYG. No harm; Everything's right, as Cillicon observed.

HERM. Wretch! you shall die! TRYG. When it's my lot, of course, For being Hermes you'll use lots, I know.

HERM. O you are doomed! doomed! doomed! TRYG. Yes? for what day?

HERM. This very instant. TRYG. But I'm not prepared: I've bought no bread and cheese, as if to die.

HERM. Ah, well, you're absolutely gone! TRYG. That's odd

---

like Cillicon.

364. *ἦν λάχω*] "It was," says the Scholiast, "the general custom at Athens to execute only one criminal a day; and when several were condemned to death, the order in which they were led out to execution was determined by lot." And I think that Trygaeus simply means that Hermes being the God of Chance, under whose special patronage lots and lotteries are, will of course follow the Athenian custom, and decide the matter by lot. He is merely bantering Hermes with a series of ridiculous repartees. Brunck would read *οἶδ' ὅ, τι*, but *οἶδ' ὅτι* is placed at the end of the sentence here, as in Wasps 1348, Soph. Antig. 276, and innumerable other places, in the sense of "Well I know." And cf. infra 373.

368. *οὔτ' ἄλφιτ'*] This is explained to mean, "I have bought no rations, as if I was going to be killed"; "quasi unus tantum modus," says Bergler, "sit pereundi, aut certissimus in bellum ire."

369. *ἐπιτέτριψαι*] This word is used, as supra 246 and constantly in Aristo-

οὐκ ἠσθόμην ἀγαθὸν τοσουτονὶ λαβών;
ΕΡ. ἆρ' οἶσθα θάνατον ὅτι προεῖφ' ὁ Ζεὺς ὃς ἂν
ταύτην ἀνορύττων εὑρεθῇ; ΤΡ. νῦν ἆρά με
ἅπασ' ἀνάγκη 'στ' ἀποθανεῖν; ΕΡ. εὖ ἴσθ' ὅτι.
ΤΡ. ἐς χοιρίδιόν μοί νυν δάνεισον τρεῖς δραχμάς·
δεῖ γὰρ μυηθῆναί με πρὶν τεθνηκέναι.
ΕΡ. ὦ Ζεῦ κεραυνοβρόντα. ΤΡ. μὴ πρὸς τῶν θεῶν
ἡμῶν κατείπῃς, ἀντιβολῶ σε, δέσποτα.
ΕΡ. οὐκ ἂν σιωπήσαιμι. ΤΡ. ναί, πρὸς τῶν κρεῶν
ἀγὼ προθύμως σοι φέρων ἀφικόμην.
ΕΡ. ἀλλ', ὦ μέλ', ὑπὸ τοῦ Διὸς ἀμαλδυνθήσομαι,
εἰ μὴ τετορήσω ταῦτα καὶ λακήσομαι.
ΤΡ. μή νυν λακήσῃς, λίσσομαί σ', ὡρμίδιον.
εἰπέ μοι, τί πάσχετ', ὦνδρες; ἕσταθ' ἐκπεπληγμένοι.
ὦ πόνηροι, μὴ σιωπᾶτ'· εἰ δὲ μὴ, λακήσεται.

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phanes, in the sense of being utterly destroyed; and the answer of Trygaeus, according to Bergler, turns upon the idea expressed in Acharnians 757, that so he would be out of his misery. But probably he is only chaffing Hermes, as before.

375. *μυηθῆναι*] The Scholiast refers to the sketch, given in the Frogs, of the happy state to which those, who have been initiated and have lived a holy life, *ὅσοι μεμυήμεθ' εὐσεβῆ τε διήγομεν τρόπον* (Frogs 456), will after death be translated. They dwell in realms of fairest sunshine and exhilarating brightness, *φῶς κάλλιστον* (155), *μόνοις γὰρ ἡμῖν ἥλιος καὶ φέγγος ἱλαρόν ἐστιν* (454), amidst myrtle groves (156) and banks of roses (448), while around them circle the dance and song and the softly-breathing melody of the flute (154), and all pure and holy festivities proceed for ever in the happy companies of the Blessed, *θιάσους εὐδαίμονας* (156). And I may add (to illustrate the mention by Trygaeus of the *χοιρίδιον*, whose sacrifice was an essential part of the ceremony of initiation), that Xanthias no sooner sees those holy and happy bands in the world below, than he calls out, vulgarly, *ὡς ἡδύ μοι προσέπνευσε χοιρείων κρεῶν* (Frogs 338).

376. *ὦ Ζεῦ*] Hermes, indignant at this last sally, calls aloud to his Master. Trygaeus endeavours to pacify him, yet even now cannot resist a joke, for there is an obvious play on the similarity of sound between *πρὸς τῶν θεῶν* and *πρὸς τῶν κρεῶν*. In reply, Hermes (like Iris in the Birds) assumes a tragic style, *τραγικαῖς λέξεσιν ἐχρήσατο, τῷ τετορήσω καὶ λακήσομαι.*—Scholiast.

382. *ὡρμίδιον*] (The quantity of the

To get such famous luck and yet not know it.

HERM. Then don't you know that death's denounced by Zeus
On all found digging here? TRYG. And is it so?
And must I die indeed? HERM. You must indeed.

TRYG. O then, I prithee, lend me half a crown.
I'll buy a pig, and get initiate first.

HERM. Ho! Zeus! Zeus! thunder-crasher! TRYG. O pray don't.
O by the heavenly powers don't peach upon us.

HERM. No, no, I won't keep silence. TRYG. O pray do.
O by the heavenly meat I brought you, master.

HERM. Why, bless you, Zeus will quite demolish me
If I don't shout and tell him all about it.

TRYG. O pray don't shout, my darling dearest Hermes;
Don't stand gaping there, my comrades; are ye quite deprived of speech?
What's the matter? speak, ye rascals! if you don't, he's safe to peach.

---

antepenult. in such diminutives as Ἑρμίδιον depends upon the form from which they are derived. It is long, for instance, in δακτυλίδιον, if derived from δακτύλιος; short, if derived from δάκτυλος. It is long in Βοιωτίδιον, short in Εὐριπίδιον. But the ῐ in Εὐριπίδιον takes the place of the ῐ in Εὐριπίδης. The antepenult. in Ἑρμίδιον represents the η in Ἑρμῆς, and would therefore naturally be long. It must be remembered that Hermes was the most familiar and affable of all the deities, whence he is called φιλανθρωπότατος δαιμόνων just below, and ἀγαθώτατος τῶν θεῶν in Heliodorus v. 15. His statue was at every Athenian door, and he was always an object of good-humoured chaff. Very possibly Ἑρμίδιον was his pet name with the populace. And anyhow, as it is the reading of every MS. both here and in 924 infra, it does not seem proper to alter it.〉

383. εἰπέ μοι, τί πάσχετ'] 〈The singular εἰπὲ, like ἄγε, φέρε and similar expressions, is constantly addressed to a number of persons. So Birds 366 εἰπέ μοι, τί μέλλετ'; Ach. 319, 328; Wasps 403. The same usage is found in prose writers: εἰπέ μοι, ὦ Σώκρατές τε καὶ Ἱππόκρατες, Plato, Protagoras, chap. 3, p. 311 D. So in the famous harangue by which Timotheus stirred up the Athenians to make an instant effort for the expulsion of the Thebans from Euboea; εἰπέ μοι, βουλεύεσθε (*are ye deliberating?*) Θηβαίους ἔχοντες ἐν νήσῳ, τί χρήσεσθε, καὶ τί δεῖ ποιεῖν; οὐκ ἐμπλήσετε τὴν θάλατταν, ὦ ἄνδρες Ἀθηναῖοι, τριήρων; οὐκ ἀναστάντες ἤδη πορεύσεσθε εἰς τὸν Πειραιᾶ; οὐ καθέλξετε τὰς ναῦς; Demosthenes, De Chersoneso 80, p. 108.〉

384. εἰ δὲ μή] 〈After a negative sentence such as μὴ σιωπᾶτ', *do not keep silence*,

ΧΟ. μηδαμῶς, ὦ δέσποθ' Ἑρμῆ, μηδαμῶς, μηδαμῶς,
εἴ τι κεχαρισμένον
χοιρίδιον οἶσθα παρ' ἐ-
μοῦ γε κατεδηδοκὼς,
τοῦτο μὴ φαῦλον νόμιζ' ἐν τῷδε τῷ νῦν πράγματι.
ΤΡ. οὐκ ἀκούεις οἷα θωπεύουσί σ', ὦναξ δέσποτα ;
ΧΟ. μηδ' ἔχε παλιγκότως
ἀντιβολίαις ἐμαῖσ-
ιν, ὥστε τήνδε μὴ λαβεῖν·
ἀλλὰ χάρισ', ὦ φιλαν-
θρωπότατε καὶ μεγαλο-
δωρότατε δαιμόνων,
εἴ τι Πεισάνδρου βδελύττει τοὺς λόφους καὶ τὰς ὀφρῦς,
καί σε θυσίαισιν ἱε-
ραῖσι προσόδοις τε μεγά-
λαισι διὰ παντὸς, ὦ
δέσποτ', ἀγαλοῦμεν ἡμεῖς ἀεί.

ΤΡ. ἴθ', ἀντιβολῶ σ', ἐλέησον αὐτῶν τὴν ὄπα,
ἐπεί σε καὶ τιμῶσι μᾶλλον ἢ πρὸ τοῦ.
ΕΡ. κλέπται τε γὰρ νῦν εἰσι μᾶλλον ἢ πρὸ τοῦ.
ΤΡ. καί σοι φράσω τι πρᾶγμα δεινὸν καὶ μέγα,
ὃ τοῖς θεοῖς ἅπασιν ἐπιβουλεύεται.

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where we should say *if you do*, the Greeks said *if you don't*. πρὸς ταῦτα μὴ τύπτ', εἰ δὲ μή, σαυτόν ποτ' αἰτιάσει, Clouds 1433; Wasps 434, 435. Cf. St. Mark's Gospel ii. 21, 22.〉

390. μηδ' ἔχε . . . ἐμαῖσιν] 〈In my former edition I suggested the substitution of these words for the metrically impossible μὴ γένῃ παλίγκοτος ἀντιβολοῦσιν ἡμῖν of the MSS. and editions; and as since then nearly half a century has elapsed, and no other possible emendation has been proposed, I think myself at liberty to insert them in the text.〉

395. Πεισάνδρου] 〈Peisander is known in history chiefly as the violent and unscrupulous intriguer who took so large a share in bringing about the Revolution of the Four Hundred. The Comic Poets attacked him as a man who beneath

CHOR. Do not, do not, mighty Hermes, do not, do not shout, I pray,
If you e'er have tasted swine,
Tasted sucking-pigs of mine,
Which have soothed your throat divine,
Think upon it, think upon it, nor despise the deed to-day.
TRYG. King and master, won't you listen to the coaxing words they say?
CHOR. View us not with wrathful eye,
Nor our humble prayers deny,
From this dungeon let us hand her.
O if you indeed detest,
And abhor the sweeping crest
And the eyebrows of Peisander,
Let us now, O God most gracious! let us carry Peace away.
Then we'll glad processions bring,
Then with sacrifices due,
We will always, lord and king,
We will always honour you.

TRYG. O sir, be pitiful, and heed their cry:
They never showed you such respect as now.
HERM. Why, no; they never were such thieves as now.
TRYG. And then I'll tell you a tremendous secret,
A horrid dreadful plot against the Gods.

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a fierce and martial exterior concealed a coward's heart (Birds 1556–61), and who was always for war with a view to his own private gains (Lysistrata 490). The Scholiast here says *οὗτος φιλοπόλεμος ἦν, καὶ πολεμοποιὸς κερδῶν ἰδίων ἕνεκεν. ἦν δὲ δειλὸς καὶ μέγας. ἐχρῆτο δὲ τριλοφίᾳ καὶ ὅπλοις ἐπισήμοις ὑπὲρ τοῦ δοκεῖν ἀνδρεῖος εἶναι, μὴ ὤν.*〉

402. *κλέπται*] And, as Bergler says, "fures venerari deum furum par est." 〈And Hermes was the king of thieves, *φηλητῶν ἄναξ*, as Euripides calls him in Rhesus 217.〉

403. *πρᾶγμα δεινὸν καὶ μέγα*] 〈These words, used here to describe the conspiracy of the Sun and Moon against the liberties of the Hellenes, are employed by Cleisthenes in Thesm. 581 to describe the conspiracy of Euripides and Mnesilochus against the enterprise of the women. And cf. Ach. 128.〉

ΕΡ. ἴθι δή, κάτειπ'· ἴσως γὰρ ἂν πείσαις ἐμέ.
ΤΡ. ἡ γὰρ Σελήνη χὠ πανοῦργος Ἥλιος,
ὑμῖν ἐπιβουλεύοντε πολὺν ἤδη χρόνον,
τοῖς βαρβάροισι προδίδοτον τὴν Ἑλλάδα.
ΕΡ. ἵνα δὴ τί τοῦτο δρᾶτον; ΤΡ. ὁτιὴ νὴ Δία
ἡμεῖς μὲν ὑμῖν θύομεν, τούτοισι δὲ
οἱ βάρβαροι θύουσι. διὰ τοῦτ' εἰκότως
βούλοιντ' ἂν ἡμᾶς πάντας ἐξολωλέναι,
ἵνα τὰς τελετὰς λάβοιεν αὐτοὶ τῶν θεῶν.
ΕΡ. ταῦτ' ἄρα πάλαι τῶν ἡμερῶν παρεκλεπτέτην,
καὶ τοῦ κύκλου παρέτρωγον ὑφ' ἁρματωλίας.
ΤΡ. ναὶ μὰ Δία. πρὸς ταῦτ', ὦ φίλ' Ἑρμῆ, ξύλλαβε
ἡμῖν προθύμως, τήνδε καὶ ξυνέλκυσον.
καὶ σοὶ τὰ μεγάλ' ἡμεῖς Παναθήναι' ἄξομεν,
πάσας τε τὰς ἄλλας τελετὰς τὰς τῶν θεῶν,
Μυστήρι' Ἑρμῇ, Διπολίει', Ἀδώνια·
ἄλλαι τε σοὶ πόλεις πεπαυμέναι κακῶν
Ἀλεξικάκῳ θύσουσιν Ἑρμῇ πανταχοῦ.

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405. *ἴσως γὰρ ἂν πείσαις ἐμέ*] ⟨Cf. Eur. Alc. 48 *οὐ γὰρ οἶδ' ἂν εἰ πείσαιμί σε*, and Medea 326 *οὐ γὰρ ἂν πείσαις ποτέ.*⟩

410. *τούτοισι*] Without entering upon the wide and disputed questions respecting the religious system of the Persians, it will be sufficient for the present purpose to refer to the account which Herodotus gives of it, and which was, no doubt, generally accepted throughout the Hellenic world. *Θύουσι δὲ ἡλίῳ τε καὶ σελήνῃ καὶ γῇ καὶ πυρὶ καὶ ὕδατι καὶ ἀνέμοισι* (that is, I suppose, to Sun and Moon, and the four elements, Earth, Air, Fire, and Water)· *τούτοισι μὲν δὴ μούνοισι θύουσι ἀρχῆθεν* (Hdt. i. 131). And so when the Delians were flying before the armament of Datis, he recalled them with the reassuring message that, as to the land where the Two Gods were born, he would harm neither it nor its inhabitants (Hdt. vi. 97).

412. *ἡμᾶς*] *ὑμᾶς*, the old reading, is retained by Dindorf, Bothe, Weise, Richter, and others; but *ἡμᾶς*, which is Bentley's suggestion, is found in the Ravenna and Venetian MSS., and is, I think, plainly right.

414. *παρεκλεπτέτην*] Thucydides, speaking of the portents which signalized the Peloponnesian War, says that never before had so many eclipses been known:

HERM. Well, tell away: I'm open to conviction.
TRYG. 'Tis that the Moon and vile immoral Sun
Have long been plotting to your hurt: and now
They're giving Hellas up to the Barbarians.
HERM. Why are they doing that? TRYG. Because, by Zeus!
We sacrifice to *you*, but those Barbarians
Only to *them*. So naturally they
Are very anxious that we all should perish,
And they get all the rites of all the Gods.
HERM. Then that's the reason why they clipped the days,
And nibbled off their rounds, misguiding sinners.
TRYG. It is, it is: come, Hermes, lend a hand,
Help us to pull her out. And then for you
We'll celebrate the great Panathenaea,
And all the other rites of all the Gods,
Demeter, Zeus, Adonis, all for you;
And everywhere the cities saved from woe
Will sacrifice to you, the Saviour Hermes.

ἡλίου τε ἐκλείψεις, αἳ πυκνότεραι παρὰ τὰ ἐκ τοῦ πρὶν χρόνου μνημονευόμενα ξυνέβησαν· (i. 23). He mentions a nearly total eclipse of the sun at midday, in the first year of the War (Aug. 3, B.C. 431) when the sun appeared crescent-shaped, and stars became visible, Thuc. ii. 28; and another in the eighth year (March 21, B.C. 424), Thuc. iv. 52. In the word ἁρματωλίας there is a play upon ἁμαρτωλία, ἁμαρτία.

418. καὶ σοί] Hermes, the prince of thieves, however shocked at the attempt of the Sun and Moon to rob the Gods of their accustomed honours, seems in no way disinclined to appropriate them himself. We find this keen perception of, and exclusive devotion to, his own interests again portrayed in Plutus 1118, where after bewailing the sufferings of the Gods in general, he candidly admits

Καὶ τῶν μὲν ἄλλων μοι θεῶν ἧττον μέλει,
ΕΓΩ δ' ἀπόλωλα κἀπιτέτριμμαι.

422. Ἀλεξικάκῳ] Not content with depriving Athenè of the great Panathenaean festival, Demeter and Persephone of the Eleusinian mysteries, Zeus of the Dipolieia (Clouds 984), and Aphrodite and Adonis of the Adonia, Hermes is also to rob Apollo of his noblest attribute—that of the Ἀλεξίκακος, the Saviour, the Averter of ill. It has not, I think, been observed that the worship of Apollo under this special title had only just been intro-

χἄτερ' ἔτι πόλλ' ἔξεις ἀγαθά. πρῶτον δέ σοι
(φιάλην χρυσῆν δίδωσιν αὐτῷ)
δῶρον δίδωμι τήνδ', ἵνα σπένδειν ἔχῃς.
ΕΡ. οἴμ' ὡς ἐλεήμων εἶμ' ἀεὶ τῶν χρυσίδων. 425
ὑμέτερον ἐντεῦθεν ἔργον, ὦνδρες. ἀλλὰ ταῖς ἅμαις
εἰσιόντες ὡς τάχιστα τοὺς λίθους ἀφέλκετε.
ΧΟ. ταῦτα δράσομεν. σὺ δ' ἡμῖν, ὦ θεῶν σοφώτατε,
ἅττα χρὴ ποιεῖν ἐφεστὼς φράζε δημιουργικῶς·
τἄλλα δ' εὑρήσεις ὑπουργεῖν ὄντας ἡμᾶς οὐ κακούς. 430
ΤΡ. ἄγε δή, σὺ ταχέως ὕπεχε τὴν φιάλην, ὅπως
ἔργῳ 'φιαλοῦμεν, εὐξάμενοι τοῖσιν θεοῖς.
ΕΡ. σπονδὴ σπονδή·
εὐφημεῖτε εὐφημεῖτε.
ΤΡ. σπένδοντες εὐχώμεσθα τὴν νῦν ἡμέραν 435
Ἕλλησιν ἄρξαι πᾶσι πολλῶν κἀγαθῶν,
χὥστις προθύμως ξυλλάβοι τῶν σχοινίων,
τοῦτον τὸν ἄνδρα μὴ λαβεῖν ποτ' ἀσπίδα.
ΧΟ. μὰ Δί', ἀλλ' ἐν εἰρήνῃ γε διάγειν τὸν βίον,
ἔχονθ' ἑταίραν καὶ σκαλεύοντ' ἄνθρακας. 440
ΤΡ. ὅστις δὲ πόλεμον μᾶλλον εἶναι βούλεται,

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duced at Athens, on occasion of the cessation of the plague (Pausanias i. 3. 3). It is now to be transferred to Hermes. ⟨As to the Adonia see the Commentary on Lys. 389.⟩

424. *τήνδε*] Trygaeus gives him a gold cup. The Scholiast says that there was a stage direction, *παρεπιγραφή*, to that effect. ⟨This is now restored to its place.⟩

431. *τὴν φιάλην*] ⟨the vessel, a sort of golden bowl or saucer, which he had given him for this purpose, supra 424. Hermes is to hold the bowl underneath (Ach. 1063; Thesm. 756; Eccl. 820) that Trygaeus, who seems to have come provided with a wine-flask as well as a *φιάλη*, may pour wine into it.⟩

432. *ἔργῳ 'φιαλοῦμεν*] ⟨*ἔργῳ ἐπιβαλοῦμεν, ἐπὶ τοῦτο ὁρμήσομεν. εἴρηται δὲ καὶ ἐν τοῖς Σφηξὶ* (line 1348). *παίζει δὲ παρὰ τὴν φιάλην τὴν δῶρον αὐτῷ δοθεῖσαν. ἢ ὅτι ἐφιάλλειν κυρίως ἐστὶ τὸ ἄρχεσθαι πράγματος.* Scholiast. *set our hand to the work.* There is of course a play upon the words *φιάλην* and *'φιαλοῦμεν.*⟩

435. *τὴν νῦν ἡμέραν*] As Archidamus was moving towards the frontier to commence the Peloponnesian War by the invasion of Attica, he dispatched an envoy

Much, much besides you'll gain: and first of all
I give you this (*producing a gold cup*), a vessel for libations.

HERM. Fie! how I soften at the sight of gold!
There, my men, the work's before you! I've got nothing more to say.
Quick, take up your spades, and enter, shovelling all the stones away.

CHOR. Gladly, gladly will we do it, wisest of the Gods; and you,
Like a skilled superior craftsman, teach us what we ought to do.
I warrant, when the way we know, you'll find us anything but slow.

TRYG. Hold out the vessel, and we'll launch the work
With free libations and with holy prayers.

HERM. Pour libations.
Silence! silence! pour libations.

TRYG. And as we pour we'll pray. O happy morn,
Be thou the source of every joy to Hellas!
And O may he who labours well to-day
Be never forced to bear a shield again!

CHOR. No; may he spend his happy days in peace,
Stirring the fire, his mistress at his side.

TRYG. If there be any that delights in war,

(Melesippus) to Athens with a last offer of peace. The Athenians declined to receive an envoy while the hostile army was on the march, and, as Melesippus left their borders, and the last chance of averting the war disappeared, he exclaimed ἥδε ἡ ἡμέρα τοῖς Ἕλλησι μεγάλων κακῶν ἄρξει (Thuc. ii. 12). The Scholiast thinks that Aristophanes is referring to this incident, and at all events the parallel is an interesting one. ⟨It is pitiful to think that seventeen years after the exhibition of this Comedy the walls of the city in which it was exhibited were pulled down to the music of the flute amid general rejoicing, all people believing ἐκείνην τὴν ἡμέραν τῇ Ἑλλάδι ἄρχειν τῆς ἐλευθερίας, Xen. Hell. ii. 2. 23; Plutarch, Lysander, chap. 15.⟩

437. σχοινίων] ⟨The Chorus were directed to bring their σχοινία, supra 299, but this is the first intimation of the use to which they are to be put. The ἅμαι which they were to bring have already been mentioned supra 426. Probably the σχοινία are made to hang from the upper stage down to the edge of the orchestra.⟩

438. λαβεῖν ἀσπίδα] ⟨*to bear a shield*, that is to serve as a soldier. Cf. Lys. 52.⟩

μηδέποτε παύσασθ' αὐτὸν, ὦ Διόνυσ' ἄναξ,
ἐκ τῶν ὀλεκράνων ἀκίδας ἐξαιρούμενον.
ΧΟ. κεἴ τις ἐπιθυμῶν ταξιαρχεῖν σοὶ φθονεῖ
εἰς φῶς ἀνελθεῖν, ὦ πότνι', ἐν ταῖσιν μάχαις
πάσχοι γε τοιαῦθ' οἷάπερ Κλεώνυμος.
ΤΡ. εἴ τις δορυξὸς ἢ κάπηλος ἀσπίδων,
ἵν' ἐμπολᾷ βέλτιον, ἐπιθυμεῖ μαχῶν,
ληφθεὶς ὑπὸ λῃστῶν ἐσθίοι κριθὰς μόνας.
ΧΟ. κεἴ τις στρατηγεῖν βουλόμενος μὴ ξυλλάβῃ
ἢ δοῦλος αὐτομολεῖν παρεσκευασμένος,
ἐπὶ τοῦ τροχοῦ γ' ἕλκοιτο μαστιγούμενος·
ἡμῖν δ' ἀγαθὰ γένοιτ'. ἰὴ παιὼν, ἰή.
ΤΡ. ἄφελε τὸ παίειν, ἀλλ' ἰὴ μόνον λέγε.
ΧΟ. ἰὴ ἰὴ τοίνυν, ἰὴ μόνον λέγω.
ΤΡ. Ἑρμῆ, Χάρισιν, Ὥραισιν, Ἀφροδίτῃ, Πόθῳ.
ΧΟ. Ἄρει δὲ μή; ΤΡ. μή. ΧΟ. μηδ' Ἐνυαλίῳ γε; ΤΡ. μή.
ΧΟ. ὑπότεινε δὴ πᾶς, καὶ κάταγε τοῖσιν κάλῳς.

ΕΡ. ὦ εἶα. [στρ.

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444. ταξιαρχεῖν] ⟨See 1172. To command the hoplites furnished *by his tribe*. The ταξίαρχος commanded the heavy-armed infantry, as the φύλαρχος the cavalry, of the tribe to which he belonged. See the Commentary on Birds 353. The epithet πότνια is given to Peace no less than six times in this Comedy.⟩

446. Κλεώνυμος] τουτέστιν ἀσχημονοίη ῥίπτων τὴν ἀσπίδα. ῥίψασπις γὰρ ὁ Κλεώνυμος.—Scholiast. In every Comedy which Aristophanes wrote at this period of his career, he contrived to make room for Cleonymus ὁ ῥίψασπις. See inf. 678, and 1295–1304. It would be interesting to know whether such constant butts of the Comedians, as, for example, Cleonymus and Cleisthenes, ever ventured to be present at the representation of Plays, in which they must have been well aware beforehand that some opportunity or other would assuredly be found of holding them up to the derision of their fellow citizens.

450–1. στρατηγεῖν . . . αὐτομολεῖν] The Scholiast would refer both these imputations to Alcibiades, attributing the first to his opposition to the peace, the second to his flight to Sparta. But Alcibiades was not yet an opponent of peace (see note at 295 supr.); and his flight to Sparta did not take place until several

King Dionysus, may he never cease
Picking out spearheads from his funny-bones.

CHOR. If any, seeking to be made a Captain,
Hates to see Peace return, O may he ever
Fare in his battles like Cleonymus.

TRYG. If any merchant, selling spears or shields,
Would fain have battles, to improve his trade,
May he be seized by thieves and eat raw barley.

CHOR. If any would-be General won't assist us,
Or any slave preparing to desert,
May he be flogged, and broken on the wheel.
But on ourselves all joy: hip, hip, hurrah!

TRYG. Don't talk of being hipped: Hurrah's the word.

CHOR. Hurrah! hurrah! hurrah's the word to-day.

TRYG. *(Pouring libations.)* To Hermes, Love, Desire, the Hours, and Graces.

CHOR. Not Ares? TRYG. *(With disgust.)* No! CHOR. Nor Enyalius? TRYG. No.

CHOR. Now all set to, and labour at the ropes.

HERM. Yo ho! pull away.

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years afterwards. I do not think that any of these imputations have special reference to individual characters.

454. *παίειν*] "Aristophanes voluit ludere in verbis *παιὼν* et *παίειν*, quia *παίειν caedere* est et bello magis proprium."—Florent Chretien.

456. Ἑρμῇ] He puts Hermes first, observes the Scholiast, as in gratitude bound. ⟨It was Hermes himself who poured the libation supra 433, but now Trygaeus himself is pouring it, apparently from the flask from which he had previously poured wine into the golden *φιάλη*. Panyasis, the Halicarnassian epic poet, says that at a wine party the Ὧραι, Χάριτες, and Διόνυσος preside over the first glass; Ἀφροδίτη and Διόνυσος over the second; and over any further glasses Ὕβρις and Ἄτη, Athenaeus ii. 3 (p. 36 D). Enyalius in the following line is merely another name for the God of War.⟩

458. *ὑπότεινε κ.τ.λ.*] ⟨"The men are to bend down to the work, pulling with the ropes over their shoulders, as if they were hauling a boat up on the beach. Hence *κάταγε*, *bring her in*, i. e. haul her in with the ropes," Graves.⟩

459. *ὦ εἶα*] This system, 459–72, and

ΧΟ. εἶα μάλα.
ΕΡ. ὦ εἶα.
ΧΟ. εἶα ἔτι μάλα.
ΕΡ. ὦ εἶα, ὦ εἶα.
ΤΡ. ἀλλ' οὐχ ἕλκουσ' ἄνδρες ὁμοίως.
οὐ ξυλλήψεσθ' ; οἵ' ὀγκύλλεσθ'·
οἰμώξεσθ' οἱ Βοιωτοί.
ΕΡ. εἶα νῦν.
ΤΡ. εἶα ὦ.
ΧΟ. ἀλλ' ἄγετον ξυνανέλκετε καὶ σφώ.
ΤΡ. οὔκουν ἕλκω κἀξαρτῶμαι
κἀπεμπίπτω καὶ σπουδάζω ;
ΧΟ. πῶς οὖν οὐ χωρεῖ τοὔργον ;

ΤΡ. ὦ Λάμαχ', ἀδικεῖς ἐμποδὼν καθήμενος.
οὐδὲν δεόμεθ', ὦνθρωπε, τῆς σῆς μορμόνος.
ΕΡ. οὐδ' οἵδε γ' εἶλκον οὐδὲν Ἀργεῖοι πάλαι·

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the corresponding one, 486–99, are of course sung so as to keep time with the strenuous exertions of the singers as they tug and labour at the rope.

465. *ὀγκύλλεσθ'*] ⟨*Puff yourselves out*, as if ye were making great exertions. *ἐπερείδεσθε μὲν τῷ σχοινίῳ, προσποιούμενοι ἕλκειν, οὐχ ἕλκετε δέ* Scholiast. "turgentes simulato nisu" Brunck.⟩

466. *οἱ Βοιωτοί*] The Boeotians are the first people charged with backwardness in the cause of peace. They had, in fact, felt hardly any pressure from the war, and had lately, single-handed, gained a signal victory near Delium over the whole Athenian land-force, B.C. 424. The military power of Athens had, in consequence of that disaster, fallen into general disrepute : *τῶν Ἀθηναίων καταφρονουμένων διὰ τὴν περὶ τὸ Δήλιον συμφοράν.*—Diod. Sic. xii, chap. 75. And the Boeotians, elated by their triumph, were ill disposed to be dragged, through the desire of Sparta to recover her captives, into a peace which would leave Athens as vigorous and as formidable as ever. Accordingly they absolutely refused to accede to the Peace of Nicias (Thuc. v. 17), and merely concluded with Athens *δεχημέρους ἐπισπονδάς* (Thuc. v. 32), which is usually interpreted to mean an indefinite truce determinable by either party on ten days' notice. ⟨And in this scene Aristophanes is reviewing from an historical point of view the attitude of the various Hellenic peoples towards the attainment of Peace. The Boeotians, Argives, Laconians, and Megarians are

CHOR. Pull away a little stronger.
HERM. Yo ho! pull away.
CHOR. Keep it up a little longer.
HERM. Pull, pull, pull, pull.
TRYG. Ah they don't pull all alike.
Cease your craning: 'tis but feigning:
Pull, Boeotians! or I'll strike.
HERM. Yo ho! pull away.
TRYG. Pull away, away, away.
CHOR. (*To Trygaeus and Hermes.*) Verily you should be helping us too.
TRYG. (*Indignantly.*) Don't I strain, might and main,
Cling and swing, tug and haul?
CHOR. Yet we don't advance at all.

TRYG. Now don't sit there and thwart us, Lamachus.
We don't require your Bugaboo, my man.
HERM. These Argives, too, they give no help at all.

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not represented in the theatre. Neither is Lamachus.〉

469. *ἀλλ' ἄγετον*] *ὁ Χορὸς πρὸς τὸν Ἑρμῆν καὶ τὸν Τρυγαῖον.*—Scholiast. The MS. reading is *ἄγετον ξυνέλκετον καὶ σφὼ*, which does not harmonize with the corresponding line (*ὡς κακόνοι τινές εἰσιν ἐν ὑμῖν* inf. 496) and various emendations have consequently been suggested. Dobree proposed *ἀλλ' ἄγετε ξυνανέλκετε καὶ σφὼ*, which I have adopted in part; but I have retained *ἄγετον*, since the conjunction of the dual and plural (though not very uncommon, see supr. 414–15, and Birds 664, Frogs 885, 1479, 1480, and Plutus 608, cited by Elmsley at Ach. 733) may have been the very peculiarity which misled the transcribers.

474. *μορμόνος*] Aristophanes had already in Acharnians, 582, applied this word to the Gorgon of Lamachus; cf. inf. 561. It is interesting to observe the name of Lamachus in Thuc. v. 19 (and cf. Id. 24), amongst the list of signatures to the actual Peace which was concluded a few days after the performance of this Play. 〈As to *μορμώ*, a bogey with which Hellenic nurses were in the habit of frightening their nurslings, see the Commentary on Ach. 582. And compare the camp jest of the Lacedaemonians that their allies dreaded the peltasts of Iphicrates *ὥσπερ μορμῶνας παιδάρια*, Xen. Hell. iv. 4. 17.〉

475. *Ἀργεῖοι*] Argos was the only state in Southern Greece which had hitherto taken no part whatever in the Peloponnesian War. Proud in her old

ἀλλ' ἢ κατεγέλων τῶν ταλαιπωρουμένων,
καὶ ταῦτα διχόθεν μισθοφοροῦντες ἄλφιτα.
ΤΡ. ἀλλ' οἱ Λάκωνες, ὦγάθ', ἔλκουσ' ἀνδρικῶς.
ΕΡ. ἆρ' οἶσθ' ὅσοι γ' αὐτῶν ἔχονται τοῦ ξύλου,
μόνοι προθυμοῦνθ'· ἀλλ' ὁ χαλκεὺς οὐκ ἐᾷ.
ΤΡ. οὐδ' οἱ Μεγαρεῖς δρῶσ' οὐδέν· ἕλκουσιν δ' ὅμως
γλισχρότατα σαρκάζοντες ὥσπερ κυνίδια,
ὑπὸ τοῦ γε λιμοῦ νὴ Δί' ἐξολωλότες.
ΧΟ. οὐδὲν ποιοῦμεν, ὦνδρες, ἀλλ' ὁμοθυμαδὸν
ἅπασιν ἡμῖν αὖθις ἀντιληπτέον.

ΕΡ. ὦ εἶα. [ἀντ.
ΤΡ. εἶα μάλα.
ΕΡ. ὦ εἶα.

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historic traditions, she was ill inclined to range herself beneath the banners of either Athens or Sparta, and found her own advantage in the continuance of a conflict which was wasting and weakening her rivals, whilst her own power and resources remained unimpaired. The language of Thucydides (v. 28) forms a commentary on the speech of Hermes here; οἱ Ἀργεῖοι, he says, ἄριστα ἔσχον τοῖς πᾶσιν, οὐ ξυναράμενοι τοῦ Ἀττικοῦ πολέμου, ἀμφοτέροις δὲ μᾶλλον ἔνσπονδοι ὄντες, ἐκκαρπωσάμενοι. And the Scholiast cites a passage from "The Deserters" of Pherecrates, in which that poet says of the Argives—

> Οὗτοι γὰρ ἡμῖν οἱ κακῶς ἀπολούμενοι
> ἐπαμφοτερίζουσ', ἐμποδὼν καθήμενοι.

With the phrase διχόθεν μισθοφοροῦντες, Bergler aptly compares the law which forbad citizens to receive pay from the State in more than one character at a time, μὴ διχόθεν μισθοφορεῖν.—Demosth. in Timocr. 141, p. 739; Boeckh's Public Econ. ii. 16.

479. ἔχονται τοῦ ξύλου] The Scholiast is, in my judgement, unquestionably right in referring these words to the Spartan captives, who were then languishing in the Athenian prison, "keeping fast to the ξύλον," which is the term constantly used by Aristophanes to denote the instrument employed for confining prisoners, and is indeed so used with reference to these very captives in Knights 394. It was only the longing desire of the Spartans to recove these prisoners, τοὺς ἄνδρας κομίσασθαι (Thuc. iv. 108, 117; v. 15, &c.)—a desire so absorbing, that even the brilliant successes of Brasidas were welcomed merely as a means to that end—which was now bringing about the opportunity of peace; nor is it probable that Aristophanes should have altogether over-

They only laugh at us, our toils and troubles,
And all the while take pay from either side.

TRYG. But the Laconians, comrade, pull like men.

HERM. Ah, mark, 'tis only such as work in wood
That fain would help us: but the smith impedes.

TRYG. And the Megarians do no good: they pull, though,
Scrabbling away like ravenous puppy dogs.
Good lack! they're regularly starved and ruined.

CHOR. We make no way, my comrades: we must try
A strong pull, and a long pull, all together.

HERM. Yo ho! pull away.

TRYG. Keep it up a little longer.

HERM. Yo ho! pull away.

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looked this circumstance in describing the pacific inclination of the Laconians. The ingenious theory of Paulmier (which has been followed by Brunck, Bothe, Richter, and others), that by *οἱ ἐχόμενοι τοῦ ξύλου* we are to understand the framers of agricultural implements, and by *ὁ χαλκεὺς* the forger of military weapons, would, I am persuaded, never have been invented, but for his erroneous belief that this Play was composed *after* the release of the Sphacterian captives. I doubt if there is, in reality, so sharp a distinction between the interests of the workers in wood and those of the workers in metal, as his theory would imply. And at all events it is, I think, clear that Aristophanes is here referring to something special in the circumstances of Sparta, and not to any mere general distinction between the warlike and unwarlike classes, which, if true at all, would at any rate be no more true of Sparta than it would of any other Hellenic State. The exact meaning of the words *ὁ χαλκεὺς οὐκ ἐᾷ* is, I think, more doubtful: but, on the whole, it appears probable that the Scholiast's explanation is here again correct, *ὅτι ἐδέδεντο καὶ περιέκειντο αὐτοῖς πέδαι.* There can be no allusion here (as Florent Chretien, referring to Knights 469, suggests) to Cleon, who was no longer living.

481. *οἱ Μεγαρεῖς*] We have already, on 246 supr., had occasion to notice the extremity of suffering to which the Megarians had been reduced by the continuance of the war. Peace and the restoration of Nisaea were to them objects of the most urgent necessity. Yet they were at present holding back from, and ultimately declined to accede to, the Peace of Nicias, inasmuch as it allowed Nisaea, without which peace itself was valueless, to remain in the possession of the Athenians.

ΤΡ. εἶα νὴ Δία.
ΧΟ. μικρόν γε κινοῦμεν.
ΤΡ. οὔκουν δεινὸν τοὺς μὲν τείνειν,
τοὺς δ' ἀντισπᾶν . . .
πληγὰς λήψεσθ', ὠργεῖοι.
ΕΡ. εἶα νῦν.
ΤΡ. εἶα ὦ.
ΧΟ. ὡς κακόνοι τινές εἰσιν ἐν ὑμῖν.
ΤΡ. ὑμεῖς μέν γ' οὖν οἱ κιττῶντες
τῆς εἰρήνης σπᾶτ' ἀνδρείως.
ΧΟ. ἀλλ' εἴσ' οἳ κωλύουσιν.

ΕΡ. ἄνδρες Μεγαρεῖς, οὐκ ἐς κόρακας ἐρρήσετε;
μισεῖ γὰρ ὑμᾶς ἡ θεὸς μεμνημένη·
πρῶτοι γὰρ αὐτὴν τοῖς σκορόδοις ἠλείψατε.
καὶ τοῖς Ἀθηναίοισι παύσασθαι λέγω
ἐντεῦθεν ἐχομένοις ὅθεν νῦν ἕλκετε·
οὐδὲν γὰρ ἄλλο δρᾶτε πλὴν δικάζετε.
ἀλλ' εἴπερ ἐπιθυμεῖτε τήνδ' ἐξελκύσαι,

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502. *σκορόδοις*] The poet is alluding to the circumstance that the Megarians furnished the immediate cause of, or excuse for, the Peloponnesian War. See on 609 infra. And as the Megarid was the great garlic-producing country (see on 246 supr.), he expresses himself in language borrowed from the custom of priming gamecocks with garlic before they commenced to fight. See Acharn. 166; Knights 494; and the Scholiasts there. The term *ἠλείψατε*, however, is rather derived from the wrestling-school, where the trainer (hence called *ἀλείπτης*) anointed the intending combatants with oil (see Knights 490); and it may have been introduced here to give more point to the idea expressed in Bergler's note, "Loquitur de Pace, tanquam de puella delicata, odorem allii aversante."

503. *τοῖς Ἀθηναίοισι*] ⟨He is not addressing the Athenian farmers of whom the chorus is composed. He is addressing the Athenians *generally*, and criticizing the attitude of the State, as too argumentative and captious. They may of course be considered as represented by the audience; but so far as the stage is concerned, they are as purely imaginary personages as the Boeotians, Megarians, and other peoples whose attitude has already been criticized.⟩

TRYG. Yes, by Zeus! a little stronger.
CHOR. Very slow, now we go.
TRYG. What a shameful dirty trick!
Some are working, others shirking,
Argives, ye shall feel the stick.
HERM. Yo ho! pull away.
TRYG. Pull away, away, away.
CHOR. Some of you still are designing us ill.
TRYG. Ye who fain Peace would gain,
Pull and strain, might and main.
CHOR. Some one's hindering us again.

HERM. Plague take you, men of Megara; get out!
The Goddess hates you: she remembers well
'Twas you that primed her up at first with garlic.
Stop, stop, Athenians: shift your hold a little;
It's no use pulling as you're now disposed.
You don't do anything but go to law.
No, if you really want to pull her out,

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505. δικάζετε] We should, as the Scholiast observes, have expected some other word, *ye do nothing but talk*, or *get in the way;* but Aristophanes rarely misses an opportunity of twitting his fellow countrymen with their litigious propensities. The advice conveyed in the two following lines is, no doubt, as Bergler and Brunck remark, equivalent to the celebrated political maxim of Themistocles, ὅτι ἀνθεκτέα τῆς θαλάσσης (Thuc. i. 93). Yet it is hard to see how it would tell at this moment in favour of peace, unless the poet means to imply either that it was not the maritime supremacy of Athens, but her attempt to interfere, as a military power, in the arrangements of Hellas Proper, which first alarmed the jealousy of Sparta; or else that the recent disasters of her armies at Delium and Amphipolis had deprived her of the power, which the victories of her fleets had previously placed in her hands, of making peace when, and almost as, she would. In this case, too, the meaning of δικάζετε may be, "Ye should not have haggled like pettifogging lawyers over the terms of peace (see Thuc. iv. 21), but, withdrawing frankly from interference with the land powers, ye should have devoted yourselves entirely to the maintenance and extension of your maritime ascendancy."

πρὸς τὴν θάλατταν ὀλίγον ὑποχωρήσατε.
ΧΟ. ἄγ', ὦνδρες, αὐτοὶ δὴ μόνοι λαβώμεθ' οἱ γεωργοί.
ΕΡ. χωρεῖ γέ τοι τὸ πρᾶγμα πολλῷ μᾶλλον, ὦνδρες, ὑμῖν.
ΧΟ. χωρεῖν τὸ πρᾶγμά φησιν· ἀλλὰ πᾶς ἀνὴρ προθυμοῦ. 510
ΤΡ. οἵ τοι γεωργοὶ τοὔργον ἐξέλκουσι, κἄλλος οὐδείς.

ΧΟ. ἄγε νυν, ἄγε πᾶς·
καὶ μὴν ὁμοῦ 'στιν ἤδη.
μὴ νῦν ἀνῶμεν, ἀλλ' ἐπεν-
τείνωμεν ἀνδρικώτερον. 515
ἤδη 'στὶ τοῦτ' ἐκεῖνο.
ὦ εἶα νῦν, ὦ εἶα πᾶς.
ὦ εἶα, εἶα, εἶα, εἶα, εἶα, εἶα.
ὦ εἶα, εἶα, εἶα, εἶα, εἶα πᾶς.

ΤΡ. ὦ πότνια βοτρυόδωρε, τί προσείπω σ' ἔπος; 520
πόθεν ἂν λάβοιμι ῥῆμα μυριάμφορον
ὅτῳ προσείπω σ'; οὐ γὰρ εἶχον οἴκοθεν.
ὦ χαῖρ' Ὀπώρα, καὶ σὺ δ', ὦ Θεωρία.

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511. *τοὔργον ἐξέλκουσι*] ⟨*are pulling the business through.* Aristophanes seems to have selected the word *ἐξέλκουσι* to express a meaning which does not usually belong to it merely because the preceding lines have been full of *ἕλκειν* and its compounds: just as in Acharnians 347 he selected the word *ἀνασείειν* to express a meaning which does not usually belong to it, merely because there the preceding lines had been full of *σείειν* and its cognates.⟩

513. *ὁμοῦ*] ⟨*close at hand.* See the Commentary on Knights 245.⟩

520. *ὦ πότνια*] A colossal figure of Peace, attended by two handmaidens, Harvesthome and Mayfair, is lifted out of the pit. See supr. on 173. Dindorf refers to the Scholiast on Plato's Apology 19 C, who says of Aristophanes, *κωμῳδεῖται ὅτι καὶ τὸ τῆς Εἰρήνης κολοσσικὸν ἐξῆρεν ἄγαλμα· Εὔπολις Αὐτολύκῳ, Πλάτων Νίκαις.* It would seem from 682 inf. that the head of the figure could be moved. ⟨However in all probability it was not the entire colossal figure, but only the head and bust of Peace which was drawn up from the pit. Hence the lips would be near enough to the ear of Hermes for her to address him in a whisper. Harvesthome and Mayfair, represented by Choregic actors, would be lifted out on the upper stage. The Platonic Scholium is given at the commencement

Stand back a trifle further towards the sea.

CHOR. Come, let us farmers pull alone, and set our shoulders to it.

HERM. Upon my word you're gaining ground: I think you're going to do it.

CHOR. He says we're really gaining ground: cheer up, cheer up, my hearty.

TRYG. The farmers have it all themselves, and not another party.

CHOR. Pull again, pull, my men,
Now we're gaining fast.
Never slacken, put your back in,
Here she comes at last.
Pull, pull, pull, pull, every man, all he can;
Pull, pull, pull, pull, pull,
Pull, pull, pull, pull, all together.

(*Peace is lifted out with her two attendants, Harvesthome and Mayfair.*)

TRYG. Giver of grapes, O how shall I address you?
O for a word ten thousand buckets big
Wherewith to accost you: for I've none at hand.
Good morning, Harvesthome: good morn, Mayfair.

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of the first volume of this series as the Second Life of Aristophanes.〉

522. *εἶχον οἴκοθεν*] 〈*I have not got one of my own.* Naber proposed to change *εἶχον* into *ἦγον*, but *ἔχειν οἴκοθεν* is an extremely common expression. In the *Certamen Homeri et Hesiodi* (p. 482 in Loesner's Hesiod) Hesiod recites one line and Homer immediately continues it with another. So when Hesiod begins

ὡς οἱ μὲν δαίνυντο πανήμεροι, οὐδὲν ἔχοντες

Homer caps it with

οἴκοθεν· ἀλλὰ παρεῖχεν ἄναξ ἀνδρῶν Ἀγαμέμνων.

The same words *οὐδὲν οἴκοθεν ἔχοντες* are found in St. Chrysostom's Hom. vi in 1 Cor. (p. 45 D). And in Hom. xxxv in 1 Cor. (p. 330 A) he says *οὗτος μὲν οἴκοθεν ἔχει τὸ ἀσφαλὲς, ἐκεῖνος δὲ ἔξωθεν.* Perhaps the exact force of the word *οἴκοθεν* is most clearly shown by the distinction which the same writer draws between the powers exercised by our Lord and those exercised by the apostles. The apostles, he says, *οὐδὲν οἴκοθεν ἔλεγον, ἀλλ' ἅπερ ἐδέξαντο παρὰ τοῦ θεοῦ* (Hom. vi in 1 Cor. p. 46 A); whereas our Saviour *οὐκ ἀναμένει δέξασθαι ἐνέργειαν, ἀλλ' οἴκοθεν πάντα ἐργάζεται* (Hom. xxvi in Matth., p. 315 B).〉

οἷον δ' ἔχεις τὸ πρόσωπον, ὦ Θεωρία·
οἷον δὲ πνεῖς, ὡς ἡδὺ κατὰ τῆς καρδίας,
γλυκύτατον, ὥσπερ ἀστρατείας καὶ μύρου.
ΕΡ. μῶν οὖν ὅμοιον καὶ γυλίου στρατιωτικοῦ;
ΤΡ. ἀπέπτυσ' ἐχθροῦ φωτὸς ἔχθιστον πλέκος.
τοῦ μὲν γὰρ ὄζει κρομμυοξυρεγμίας,
ταύτης δ' ὀπώρας, ὑποδοχῆς, Διονυσίων,
αὐλῶν, τραγῳδῶν, Σοφοκλέους μελῶν, κιχλῶν,
ἐπυλλίνω Εὐριπίδου, ΕΡ. κλαύσᾰρα σὺ
ταύτης καταψευδόμενος· οὐ γὰρ ἥδεται
αὕτη ποιητῇ ῥηματίων δικανικῶν.
ΤΡ. κιττοῦ, τρυγοίπου, προβατίων βληχωμένων,
κόλπου γυναικῶν διατρεχουσῶν εἰς ἀγρὸν,
δούλης μεθυούσης, ἀνατετραμμένου χοῶς,
ἄλλων τε πολλῶν κἀγαθῶν. ΕΡ. ἴθι νυν ἄθρει
οἷον πρὸς ἀλλήλας λαλοῦσιν αἱ πόλεις
διαλλαγεῖσαι καὶ γελῶσιν ἄσμεναι,
καὶ ταῦτα δαιμονίως ὑπωπιασμέναι

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528. *πλέκος*] This is a witty adaptation of a line of Euripides preserved by the Scholiast, *ἀπέπτυσ' ἐχθροῦ φωτὸς ἔχθιστον τέκος.* ⟨The Scholiast says that it comes either from the Telephus or the Tlepolemus. No such Tragedy as the Tlepolemus is known; and some think that the reference is to the "Licymnius," as to which see Birds 1242 and the Commentary there. Licymnius the half-brother of Alcmene was, either wilfully or accidentally, killed by Tlepolemus the son of Heracles. But the present line almost certainly comes from the Telephus: see Acharnians 454 and the note there. *ἀπέπτυσα, I abominate,* is a very favourite word of Euripides. He uses it in that sense—generally at the commencement of a line, and sometimes with, and sometimes without, an accusative following—Hec. 1276, Hipp. 614, Iph. Aul. 509, 874, Iph. Taur. 1161, Troades 662, Helen 664.⟩

530. *ὑποδοχῆς*] ⟨*reception*, in the sense of *entertainment*. Blaydes refers to Ach. 979 *οὐδέποτ' ἐγὼ Πόλεμον οἴκαδ' ὑποδέξομαι.*⟩

532. *ἐπυλλίων*] The same diminutive is used with regard to the language of Euripides, Ach. 398, Frogs 942; as is also *ῥηματίων*, infra 534, and Ach. 447.

534. *ῥηματίων δικανικῶν*] ⟨"De frigido

O what a lovely charming face, Mayfair!
(*Kisses her.*)
O what a breath! how fragrant to my heart,
How sweet, how soft, with perfume and inaction.

HERM. Not quite the odour of a knapsack, eh?

TRYG. Faugh! that odious pouch of odious men, I hate it.
It has a smell of rancid-onion-whiffs;
But SHE of harvests, banquets, festivals,
Flutes, thrushes, plays, the odes of Sophocles,
Euripidean wordlets, HERM. O how dare you
Slander her so: I'm sure she does not like
That logic-monger's wordy disputations.

TRYG. (*Continuing.*) The bleating lambs, the ivy-leaf, the vat,
Full-bosomed matrons hurrying to the farm,
The tipsy maid, the drained and emptied flask,
And many another blessing. HERM. And look there,
See how the reconciled cities greet and blend
In peaceful intercourse, and laugh for joy;
And that, too, though their eyes are swoln and blackened,

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quidem illo et intempestivo disputandi genere non est cur multa disseramus, cum res in confesso sit, neque ullam facile proferas Euripidis Tragoediam quae non leviter quoque aspicientibus hujusmodi naevos prae se ferat," Keble, Praelectiones Academicae ii. 586. And after citing the lamentations of Iason over his slaughtered children which "rhetorum magis officinam quam affectum sapiunt paternum" he proceeds "Quanto rectius, quantoque ad naturam propius, Shakespearius noster, nullo neque sonitu verborum, neque sententiarum acumine! qui patrem, audita nece liberorum et conjugis, in haec ferme erupisse narrat

'Num pueros quoque?'
'Uxor, pueruli, cum tota servi domo,
Quicunque praesto.' 'Vah! fuisse me foras!
Uxorem, ain' tu?' 'Verum.' 'Omnesque liberos?
Omnes delicias? nil superesse ais domi?
Eheu Furiarum! sustulisse vulturem
Cum matre pullos, uno crudelem impete!'"〉

ἀπαξάπασαι καὶ κυάθοις προσκείμεναι.
ΤΡ. καὶ τῶνδε τοίνυν τῶν θεωμένων σκόπει
τὰ πρόσωφ', ἵνα γνῷς τὰς τέχνας. ΕΡ. αἰβοῖ τάλας,
ἐκεινονὶ γοῦν τὸν λοφοποιὸν οὐχ ὁρᾷς
τίλλονθ' ἑαυτόν; ὁ δέ γε τὰς σμινύας ποιῶν
κατέπαρδεν ἄρτι τοῦ ξιφουργοῦ 'κεινουί.
ΤΡ. ὁ δὲ δρεπανουργὸς οὐχ ὁρᾷς ὡς ἥδεται
καὶ τὸν δορυξὸν οἷον ἐσκιμάλισεν;
ΕΡ. ἴθι νυν, ἄνειπε τοὺς γεωργοὺς ἀπιέναι.

ΤΡ. ἀκούετε λεῴ· τοὺς γεωργοὺς ἀπιέναι
τὰ γεωργικὰ σκεύη λαβόντας εἰς ἀγρὸν
ὡς τάχιστ' ἄνευ δορατίου καὶ ξίφους κἀκοντίου·
ὡς ἅπαντ' ἤδη 'στὶ μεστὰ τἀνθάδ' εἰρήνης σαπρᾶς.
ἀλλὰ πᾶς χώρει πρὸς ἔργον εἰς ἀγρὸν παιωνίσας.
ΧΟ. ὦ ποθεινὴ τοῖς δικαίοις καὶ γεωργοῖς ἡμέρα,
ἄσμενός σ' ἰδὼν προσειπεῖν βούλομαι τὰς ἀμπέλους·
τάς τε συκᾶς, ἃς ἐγὼ 'φύτευον ὢν νεώτερος,
ἀσπάσασθαι θυμὸς ἡμῖν ἐστι πολλοστῷ χρόνῳ.

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542. *κυάθοις*] To reduce the swellings. Bergler refers to Lysistr. 444, where Myrrhina, resisting the attempt of the officers of justice to arrest her friend, says "If you do but touch her with the tip of your finger, *κύαθον αἰτήσεις τάχα*." ⟨See the Commentary on that passage.⟩

549. *ἐσκιμάλισεν*] *filliped*. See Ach. 444 and the note there.

551. *ἀκούετε λεῴ*] This, as Bentley remarks (Phalaris, sec. 8), is "the form that criers used; and means the same thing with our O yes! or Oyez. Plutarch (in Thes.) tells us that, in the parish of the Pallenians of Attica, 'twas unlawful for the crier to use that common form, because a certain crier, called Leos, had betrayed their ancestors. Stratonicus the musician made a quibble about it, for as he was once in Mylasa, a city that had few inhabitants, but a great many temples, he comes into the market-place, as if he would proclaim something: but, instead of 'Ακούετε λαοὶ as the form used to be, he said 'Ακούετε ναοί.—Athen. viii. chap. 41." The form is several times used by Aristophanes. Ἄνειπε, too, in the preceding line, is the proper expression for a crier's proclamation, as in Acharn. 11, and many other passages. See too the triumphant flourish of Socrates in

And all cling fast to cupping instruments.

TRYG. Yes, and survey the audience: by their looks
You can discern their trades. HERM. O dear! O dear!
Don't you observe the man that makes the crests
Tearing his hair? and yon's a pitchfork-seller;
Fie! how he fillips the sword-cutler there.

TRYG. And see how pleased that sickle-maker looks,
Joking and poking the spear-burnisher.

HERM. Now then give notice: let the farmers go.

TRYG. O yes! O yes! the farmers all may go
Back to their homes, farm-implements and all.
You can leave your darts behind you: yea, for sword and spear shall cease
All things all around are teeming with the mellow gifts of Peace;
Shout your Paeans, march away to labour in your fields to-day.

CHOR. Day most welcome to the farmers and to all the just and true,
Now I see you I am eager once again my vines to view,
And the fig-trees which I planted in my boyhood's early prime,
I would fain salute and visit after such a weary time.

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the Republic, when he has brought his hearers to agree in the thesis which he undertook to prove: "Shall we engage a herald to proclaim it," he says, "or shall I tell it out myself (ἢ αὐτὸς ἀνείπω) that the son of Ariston has decided that he who is altogether virtuous and upright is of all men most happy, and that he who is altogether vicious and unjust is of all men most miserable?"—Rep. ix. 580 B.

554. ἅπαντα μεστὰ εἰρήνης] ⟨The same words are used by Lucian (Tyrannicida 10) and St. Chrysostom (Hom. vii in 2 Tim. p. 703 C). The epithet σαπρᾶς is to be taken in a good sense as of fruit ripe and falling to pieces. The Scholiast explains it by παλαιᾶς καὶ ἀρχαίας, and so Suidas. σαπρόν· οὐ τὸ μοχθηρὸν καὶ φαῦλον, ἀλλὰ τὸ παλαιόν.—Photius.⟩

559. πολλοστῷ χρόνῳ] ⟨Paley objects to my rendering, *after such a weary time*, and takes the words to mean "for a moment"; but they cannot possibly bear that interpretation. πολλοστὸς is never equivalent to, but always the reverse of, ὀλιγοστός. In Demosthenes against Timocrates 224 (p. 761) πολλοστῷ χρόνῳ means, as here, *longo post tempore*; in Lucian's De Syria Dea 2 οὐ πολλοστῷ χρόνῳ means *not long afterwards*. The true signification of the word is shown in such passages as Irenaeus v. 2. 3 ὁ κόκκος τοῦ σίτου πεσὼν εἰς τὴν γῆν, καὶ

ΤΡ. νῦν μὲν οὖν, ὦνδρες, προσευξώμεσθα πρῶτον τῇ θεῷ,
ἥπερ ἡμῶν τοὺς λόφους ἀφεῖλε καὶ τὰς Γοργόνας·
εἶθ' ὅπως λιταργιοῦμεν οἴκαδ' εἰς τὰ χωρία,
ἐμπολήσαντές τι χρηστὸν εἰς ἀγρὸν ταρίχιον.
ΕΡ. ὦ Πόσειδον, ὡς καλὸν τὸ στῖφος αὐτῶν φαίνεται
καὶ πυκνὸν καὶ γοργὸν ὥσπερ μᾶζα καὶ πανδαισία.
ΤΡ. νὴ Δί' ἡ γὰρ σφῦρα λαμπρὸν ἦν ἄρ' ἐξωπλισμένη,
αἵ τε θρίνακες διαστίλβουσι πρὸς τὸν ἥλιον.
ἦ καλῶς αὐτῶν ἀπαλλάξειεν ἂν μετόρχιον.
ὥστ' ἔγωγ' ἤδη 'πιθυμῶ καὐτὸς ἐλθεῖν εἰς ἀγρὸν
καὶ τριαινοῦν τῇ δικέλλῃ διὰ χρόνου τὸ γήδιον.
ἀλλ' ἀναμνησθέντες, ὦνδρες,

διαλυθεὶς, πολλοστὸς ἐγέρθη (*multiplex surgit*), the equivalent of the Gospel πολὺν κάρπον φέρει. Is is only when applied to a fraction that πολλοστὸς *implies*, though it does not itself mean, something small; and that is because the more numerous the parts into which a thing is divided, the smaller will each individual part be. A myriadth part will be very much smaller than a tenth part; but "in the myriadth year" signifies a very much longer period than "in the tenth year." That is why such expressions as τὸ πολλοστὸν τῆς ὀφειλῆς (St. Chrysostom, Hom. lxi in Matth. p. 612 D) and τὸ πολλοστὸν μέρος τῶν ἀνιώντων αὐτοὺς (Lucian, Epist. Saturnales 26) may be rightly rendered "the least part of the debt," "the least part of their troubles," though there is no word in the Greek actually signifying "least." So again πολλοστὸς as meaning "one of very many" comes to mean "common," "cheap," "worthless." But πολλοστὸς χρόνος could never bear the interpretation which Paley gives it.〉

560. τῇ θεῷ] 〈that is "Peace"; see below 581, 637, &c.〉

563. ταρίχιον] 〈For, as Mr. Graves observes, "salt fish must be bought in the city: other things would be raised on the farm." And the salt fish to be bought must, as Paley says, be χρηστὸν, not σαπρὸν such as a soldier would have to be content with; see Ach. 1101.〉

565. πανδαισία] 〈a banquet containing every luxury; ἡ πάσαις ταῖς αἰσθήσεσιν ἡδονὰς παρέχουσα εὐωχία ἢ πολυτελὴς τράπεζα.—Hesychius. ἡ δαψιλὴς καὶ παντοία εὐωχία.—Scholiast. ἡ πάντα ἔχουσα ἄφθονα καὶ μηδὲν ἐλλείπουσα ἐν τῇ δαιτί.—Photius, Suidas. Cf. Alciphron iii. 18; Lucian's Imagines 15. Both Suidas and the Scholiast give the alternative meaning of a picnic to which each guest contributed his share; but that is not suitable to any of these passages. The term γοργὸν properly signifies *keen, lively*,

TRYG. First, then, comrades, to the Goddess be our grateful prayers addressed,
Who has freed us from the Gorgons and the fear-inspiring crest.
Next a little salt provision fit for country uses buy,
Then with merry expedition homeward to the fields we'll hie.

HERM. O Poseidon! fair their order, sweet their serried ranks to see:
Right and tight, like rounded biscuits, or a thronged festivity.

TRYG. Yes, by Zeus! the well-armed mattock seems to sparkle as we gaze,
And the burnished pitchforks glitter in the sun's delighted rays.
Very famously with those will they clear the vineyard rows.
So that I myself am eager homeward to my farm to go,
Breaking up the little furrows (long-neglected) with the hoe.
Think of all the thousand pleasures,

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kindling, and is specially the epithet of an eye. Athene is γοργῶπις in the "Ajax." Both Aeschylus (Septem 532) and Euripides (Phoen. 146) apply the epithet to the eagle eye of the boyish hero Parthenopaeus, the son of Atalanta, and one of the Seven against Thebes. Achilles Tatius uses it of a maiden's quick clear-glancing eye, γοργὸν ἐν ἡδονῇ (i. 4). So Xen. Eph., in his First Book extolling the wondrous beauty of Anthia, which far exceeded that of all other maidens, says, ὀφθαλμοὶ γοργοί, φαιδροὶ μὲν ὡς κόρης, φοβεροὶ δὲ ὡς σώφρονος. So Heliodorus (i. 21 and ii. 31) γοργόν τε καὶ ἐπαγωγὸν ἐνεῖδε. And of a youth ἔραστον ἅμα καὶ γοργὸν προσβλέπων, Id. vii. 10. So St. Chrysostom (Hom. vii in 2 Cor. 491 C) ἀλλ' ὑγρὸς ὁ ὀφθαλμὸς καὶ γοργός, καὶ ἥμερος ἡ κόρη καὶ γαληνὸν τὸ ὄμμα. Cf. Id. Hom. xvii in Hebr. p. 172 A. And so, generally, γοργὸς signifies *lively*, without a trace of anything grim or terrible, which is quite a secondary meaning derived from the supposed connexion of the word with the Gorgons. Here where it is applied with comic humour to a crowd, it means *bright, trim, neatly packed.*〉

566. ἐξωπλισμένη] 〈*shod with iron.*〉

568. μετόρχιον] The meaning of this line seems to be, "Well will their vineyard-spaces grow clear." 〈Blaydes refers to Aeschines against Ctesiphon § 158 (p. 76) where the orator says "No city, no man, ever came out well (καλῶς ἀπήλλαξε) by following the advice of Demosthenes."〉 Μετόρχιον is τὸ μεταξὺ τῶν φυτῶν, the space between the rows—ὄρχοι—of vines. And Florent Chretien remarks that it is exactly equivalent to the *interordinium* of Columella. αὐτῶν here, as four lines above, means τῶν γεωργῶν.

570. τριαινοῦν] 〈*to heave up as if with a trident.* The word, a rare one, is here employed for the sake of the play upon its first syllable and that of δικέλλῃ.〉

τῆς διαίτης τῆς παλαιᾶς,
ἣν παρεῖχ' αὕτη ποθ' ἡμῖν,
τῶν τε παλασίων ἐκείνων,
τῶν τε σύκων, τῶν τε μύρτων,
τῆς τρυγός τε τῆς γλυκείας,
τῆς ἰωνιᾶς τε τῆς πρὸς
τῷ φρέατι, τῶν τ' ἐλαῶν,
ὧν ποθοῦμεν,
ἀντὶ τούτων τήνδε νυνὶ
τὴν θεὸν προσείπατε.

ΧΟ. χαῖρε, χαῖρ', ὡς ἦλθες ἡμῖν ἀσμένοις φιλτάτη.
σῷ γὰρ ἐδάμην πόθῳ,
δαιμόνια βουλόμενος
εἰς ἀγρὸν ἀνερπύσαι.
. . . . . .
ἦσθα γὰρ μέγιστον ἡμῖν κέρδος, ὦ ποθουμένη,
πᾶσιν ὁπόσοι γεωρ-
γῶν βίον ἐτρίβομεν.
μόνη γὰρ ἡμᾶς ὠφέλεις.
πολλὰ γὰρ ἐπάσχομεν
πρίν ποτ' ἐπὶ σοῦ γλυκέα
κἀδάπανα καὶ φίλα.

574. παλασίων] ⟨*fig-cakes*; dried figs chopped up and pressed into a sort of brick-shaped cake. τῶν πεπατημένων ἰσχάδων, Scholiast, Suidas. παλάσια τὰ συγκεκομμένα σῦκα, Hesychius, Photius; and the latter adds εἰσὶ δὲ ἐξ ἰσχάδων ἢ σύκων κεκομμένοι βῶλοι πλινθοειδεῖς.⟩

577. ἰωνιᾶς] It must be remembered that violets were the favourite flowers at Athens, and the epithet in which she most delighted for herself was that of ἰοστέφανος, the violet-crowned city (Ach. 638; Knights 1323). "Even in mid-winter," says Aristophanes in the Seasons, Ὥραις, "you can buy crowns of violets there."—Athenaeus ix. 14:

ὄψει δὲ χειμῶνος μέσου σικύους, βότρυς, ὀπώραν,
. . . στεφάνους ἴων, κονιορτὸν ἐκτυφλοῦντα.

At Athens in mid-winter you will all things nice be finding,
Grapes, melons, apples, violet-crowns, and dust intensely blinding.

Comrades, which to Peace we owe,
All the life of ease and comfort
Which she gave us long ago:
Figs and olives, wine and myrtles,
Luscious fruits preserved and dried,
Banks of fragrant violets, blowing
By the crystal fountain's side;
Scenes for which our hearts are yearning,
Joys that we have missed so long,——
—Comrades, here is Peace returning,
Greet her back with dance and song!

CHOR. Welcome, welcome, best and dearest, welcome, welcome, welcome home.
We have looked and longed for thee,
Looking, longing, wondrously,
Once again our farms to see.
O the joy, the bliss, the rapture, really to behold thee come.
Thou wast aye our chief enjoyment, thou wast aye our greatest gain.
We who ply the farmer's trade
Used, through thy benignant aid,
All the joys of life to hold.
Ah! the unbought pleasures free
Which we erst received of thee
In the merry days of old,

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582. χαῖρε, χαῖρ'] ⟨This is the last of the three symmetrical systems, the scheme of which is given in the Appendix. The fifth line, a trochaic tetrameter catalectic, is missing in all the MSS.⟩

589. γεωργῶν] ⟨The MSS. give γεωργικόν which does not suit the metre. Bothe in his first edition altered it to γεωργόν which has been generally adopted. But to βίον in this sense Aristophanes usually adds a genitive. ζῆτε νυμφίων (not νυμφικόν) βίον Birds 161. προβατίου (not προβατικόν) βίον λέγεις Plutus 922. For γεωργικόν therefore I have substituted γεωργῶν.⟩

τοῖς ἀγροίκοισιν γὰρ ἦσθα χἰδρα καὶ σωτηρία.
ὥστε σὲ τά τ' ἀμπέλια
καὶ τὰ νέα συκίδια
τἄλλα θ' ὁπόσ' ἔστι φυτὰ
προσγελάσεται λαβόντ' ἄσμενα.

ἀλλὰ ποῦ ποτ' ἦν ἀφ' ἡμῶν τὸν πολὺν τοῦτον χρόνον
ἥδε; τοῦθ' ἡμᾶς δίδαξον, ὦ θεῶν εὐνούστατε.
ΕΡ. ὦ σοφώτατοι γεωργοί, τἀμὰ δὴ ξυνίετε
ῥήματ', εἰ βούλεσθ' ἀκοῦσαι τήνδ' ὅπως ἀπώλετο.
πρῶτα μὲν γὰρ ἦρξεν αὐτῆς Φειδίας πράξας κακῶς·
εἶτα Περικλέης φοβηθεὶς μὴ μετάσχοι τῆς τύχης,
τὰς φύσεις ὑμῶν δεδοικὼς καὶ τὸν αὐτοδαξ τρόπον,
πρὶν παθεῖν τι δεινὸν αὐτὸς ἐξέφλεξε τὴν πόλιν,
ἐμβαλὼν σπινθῆρα μικρὸν Μεγαρικοῦ ψηφίσματος·

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595. *χἰδρα καὶ σωτηρία*] This singular expression is illustrated by Knights 806, to which Bergler refers, where it is said that Cleon is able, during the continuance of the war, to do what he will with the needy and bewildered Demus—

εἰ δέ ποτ' εἰς ἀγρὸν οὗτος ἀπελθὼν εἰρηναῖος διατρίψῃ
καὶ χἰδρα φαγὼν ἀναθαρρήσῃ,

Cleon will find it a more difficult matter to deceive him. With *ἀδάπανα* of the preceding line, the same commentator compares the "dapes inemtas" of Horace, Epode ii. 48, a phrase found also in Virg. Georg. iv. 133. ⟨*χἰδρα* are grains of barley or wheat, not crushed, but cooked whole into a sort of furmety.⟩

603. *γεωργοί*] ⟨The farmers were dismissed supra 551, and are seen a few lines later marching off to their farms. Yet here they are still. For of course their departure would be only a parade in the orchestra. Being the Chorus of the Play they could not leave the theatre.⟩ The expression *τἀμὰ δὴ ξυνίετε* 'Ρήματ' seems to have been a very favourite one. The Scholiast cites from Archilochus and Cratinus, *Ὦ λιπερνῆτες πολῖται, τἀμὰ δὴ ξυνίετε 'Ρήματα*, and Bergler adds from Stobaeus iv. 33 a line of Eupolis, *ἀλλ' ἀκούετ' ὦ θεαταὶ τἀμὰ* (*πολλὰ* MSS.) *καὶ ξυνίετε 'Ρήματα*. ⟨*τήνδε* in the following line is the independent accusative. See the Commentary on Birds 483.⟩

605. *Φειδίας*] Plutarch, in his Life of Pericles, chaps. 31, 32, after enumerating certain other alleged causes of the Peloponnesian War, proceeds to what, he says, is the worst (*χειρίστη*) cause of all, but confirmed by the

When thou wast our one salvation and our roasted barley grain.
Now will all the tiny shoots,
Sunny vine and fig-tree sweet,
All the happy flowers and fruits,
Laugh for joy thy steps to greet.

Ah, but where has Peace been hiding all these long and weary hours?
Hermes, teach us all the story, kindest of the heavenly Powers.

HERM. O most sapient worthy farmers, listen now and understand,
If you fain would learn the reason, why it was she left the land.
Pheidias began the mischief, having come to grief and shame,
Pericles was next in order, fearing he might share the blame,
Dreading much your hasty temper, and your savage bulldog ways,
So before misfortune reached him, he contrived a flame to raise,
By his Megara-enactment setting all the world ablaze.

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greatest amount of testimony, *ἔχουσα πλείστους μάρτυρας*. And he tells us that the enemies of Pericles wishing, before they attacked him personally, to test the feeling with which the Athenians would regard such attacks, began by accusing Pheidias—a man very dear to, and of great influence with, Pericles—of having subtracted a part of the gold assigned him for the statue of Athene. And although Pheidias escaped from that charge by weighing the gold, which, by the advice of Pericles, he had made up so that it could at once be severed from the other materials, yet falling into disgrace on the ground that he had, in the battle-scene on Athene's shield, introduced likenesses of himself and Pericles, he was thrown into prison, and there died. Aspasia and Anaxagoras, the mistress and the teacher of Pericles, were next assailed, and Plutarch proceeds, *ὡς δὲ διὰ Φειδίου προσέπταισε* [*ὁ Περικλέης*] *τῷ δήμῳ, φοβηθεὶς τὸ δικαστήριον, μέλλοντα τὸν πόλεμον καὶ ὑποτυφόμενον ἐξέκαυσεν, ἐλπίζων διασκεδάσειν τὰ ἐγκλήματα*. The same story, with variations, is told by Diodorus Siculus, xii. chap. 39. ⟨By *ἤρξεν αὐτῆς* we must understand *began with her*, began *τῆς ἀπωλείας αὐτῆς*.⟩

609. *Μεγαρικοῦ ψηφίσματος*] This was the famous interdict prohibiting the Megarians from all intercourse with any part of the Athenian empire (Thuc. i. 67; Acharn. 532–4). That it was the immediate occasion of, or pretext for, the war is plain upon all the authorities. The issue between the Peloponnesian Confederacy and Athens was narrowed to this—Aye, or No? Would she, or would she not, rescind *τὸ περὶ Μεγαρέων*

ἐξεφύσησεν τοσοῦτον πόλεμον ὥστε τῷ καπνῷ
πάντας Ἕλληνας δακρῦσαι, τούς τ' ἐκεῖ τούς τ' ἐνθάδε.
ὡς δ' ἅπαξ τὸ πρῶτον ἤκουσ', ἐψόφησεν ἄμπελος
καὶ πίθος πληγεὶς ὑπ' ὀργῆς ἀντελάκτισεν πίθῳ·
οὐκέτ' ἦν οὐδεὶς ὁ παύσων, ἥδε δ' ἠφανίζετο.

ΤΡ. ταῦτα τοίνυν μὰ τὸν Ἀπόλλω 'γὼ πεπύσμην οὐδενὸς,
οὐδ' ὅπως αὐτῇ προσήκοι Φειδίας ἠκηκόειν.

ΧΟ. οὐδ' ἔγωγε, πλήν γε νυνί. ταῦτ' ἄρ' εὐπρόσωπος ἦν,
οὖσα συγγενὴς ἐκείνου. πολλά γ' ἡμᾶς λανθάνει.

ΕΡ. κᾆτ' ἐπειδὴ ἔγνωσαν ὑμᾶς αἱ πόλεις ὧν ἤρχετε
ἠγριωμένους ἐπ' ἀλλήλοισι καὶ σεσηρότας,
πάντ' ἐμηχανῶντ' ἐφ' ὑμῖν, τοὺς φόρους φοβούμεναι,

ψήφισμα? If she would, μὴ ἂν γίγνεσθαι πόλεμον (Thuc. i. 139). So Aristophanes, Ach. 535-9, and here. Andocides de Pace, p. 24, running through the military history of Athens, speaks of the first ten years of the Peloponnesian War in the following terms:—Πάλιν διὰ Μεγαρέας πολεμήσαντες, καὶ τὴν χώραν τμηθῆναι προέμενοι, πολλῶν ἀγαθῶν στερηθέντες, αὖθις τὴν εἰρήνην ἐποιησάμεθα. Diodorus Siculus (xii. 39), Plutarch (Pericles, chap. 29), and Aelian (V. H. xii. 53) all treat τὸ Μεγαρικὸν ψήφισμα as the point upon which the issue of peace and war depended; and it is clear, as well from the narrative of Thucydides as from the anecdotes collected by Plutarch, that it required all the authority and all the commanding eloquence of Pericles to restrain the Athenians from yielding the point.

611. πάντας Ἕλληνας δακρῦσαι] This statement, though not really inconsistent with, yet forms a curious commentary upon, the famous and honourable deathbed boast of Pericles, that no Athenian had, by any act of his, been obliged to put on mourning, οὐδεὶς δι' ἐμὲ μέλαν ἱμάτιον περιεβάλετο.—Plutarch, Pericles, chap. 38. ⟨By τούς τ' ἐκεῖ τούς τ' ἐνθάδε Hermes means the Peloponnesians as well as the Athenians.⟩

612. ἤκουσ'] ⟨The best MSS. read ἄκουσ' *invita*; but in my former edition I preferred ἤκουσ', the reading of an inferior MS. and of every edition before Bekker's, "as preserving more distinctly the connexion" between the Megaric enactment and the ensuing calamities. Those who discard ἤκουσ' understand ἐψόφησεν of the destruction of the Attic vines by the invading army of Archidamus; but Peace disappeared *before*, not *after* that destruction, nor has the narrative of Hermes arrived at that point. It is only in line 624 that he reaches the actual outbreak of the War. Here he is speaking of something which occurred while the hostile states were, not yet fighting, but merely showing

Such a bitter smoke ascended while the flames of war he blew,
That from every eye in Hellas everywhere the tears it drew.
Wailed the vine, and rent its branches, when the evil news it heard;
Butt on butt was dashed and shivered, by revenge and anger stirred;
There was none to stay the tumult; Peace in silence disappeared.

TRYG. By Apollo I had never heard these simple facts narrated,
No, nor knew she was so closely to our Pheidias related.

CHOR. No, nor I, till just this moment: that is why she looks so fair.
Goodness me! how many things escape our notice I declare.

HERM. Then when once the subject cities, over whom ye bare the sway,
Saw you at each other snarling, growling angrier day by day,
To escape the contributions, every willing nerve they strained,

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their teeth at each other. And the line which follows shows that the poet contemplates these inanimate objects as taking an active part in promoting the confusion which he is here describing. "De vite loquitur," says Bergler, "tanquam de animali, more Aesopico; ita et de doliis."〉

614. *οὐδεὶς ὁ παύσων*] 〈So Plutarch, in the last chapter of his Life of Cimon, says that after Cimon's death the Hellenes did no glorious deed against the Barbarians, but being turned against each other by demagogues and agitators broke out into intestine wars, *οὐδενὸς τὰς χεῖρας ἐν μέσῳ διασχόντος.*〉

616. *ἠκηκόειν*] 〈So all the MSS. The termination *-ειν* was invariably employed by Aristophanes, excepting where some special circumstances rendered the use of the termination *-η* necessary or desirable. See the Fourth Additional Note to the Birds.〉

621. *τοὺς φόρους*] It is unnecessary here to trace the steps whereby Athens, from being merely *prima inter pares*, the First City in a Free Confederacy, all the members of which contributed alike to the common treasury kept at Delos for Panhellenic purposes, had developed into a *superior inter inferiores*, a Mistress ruling over subordinate Allies, exacting tribute, *φόρους*, as a due to herself, issuing orders at her pleasure, and enforcing them with jealous severity. *ἔλαθον*, says Plutarch of the Allies, *ἀντὶ συμμάχων ὑποτελεῖς καὶ δοῦλοι γεγονότες.* Cimon, chap. 11. That one Hellenic state should reduce others into the condition of tributaries, *ὑποτελεῖς φόρου* (see Thuc. i. 19), was a phenomenon so repugnant to Hellenic sentiments, that Athens was universally regarded by both friends and foes in the light of a Tyrant city (Thuc. i. 122, 124, ii. 63, iii. 37); and the avowed object of the Peloponnesians in entering upon the war was to put an end to what they considered an unnatural usurpation, and to leave every Hellenic city free. So

κἀνέπειθον τῶν Λακώνων τοὺς μεγίστους χρήμασιν.
οἱ δ' ἅτ' ὄντες αἰσχροκερδεῖς καὶ διειρωνόξενοι
τήνδ' ἀπορρίψαντες αἰσχρῶς τὸν πόλεμον ἀνήρπασαν·
κᾆτα τἀκείνων γε κέρδη τοῖς γεωργοῖς ἦν κακά·
αἱ γὰρ ἐνθένδ' αὖ τριήρεις ἀντιτιμωρούμεναι
οὐδὲν αἰτίων ἂν ἀνδρῶν τὰς κράδας κατήσθιον.
ΤΡ. ἐν δίκῃ μὲν οὖν, ἐπεί τοι τὴν κορώνεών γέ μου
ἐξέκοψαν, ἣν ἐγὼ 'φύτευσα κἀξεθρεψάμην.

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eager were the tributaries to shake off the yoke, that, shortly before the Peloponnesian War, we read of a whole maritime population giving up their homes and migrating inland, where it was hoped that the arm of Athens could not reach them (Thuc. i. 58). Thucydides does not actually mention that they employed bribes to induce the Spartans to commence the war; but he tells us (i. 58) that the Potidaeans, whom he calls *ξυμμάχους φόρου ὑποτελεῖς* of Athens, managed matters so well at Sparta, that they obtained from the highest Lacedaemonians a promise that, if the Athenians touched Potidaea, the Spartan armies should be led into Attica.

623. *αἰσχροκερδεῖς καὶ διειρωνόξενοι*] Bergler refers to Eurip. Androm. 451, where Andromache, appealing to the candour of the Spartans, asks, "Are ye not *αἰσχροκερδεῖς*?" The epithet *διειρωνόξενοι* is supposed to allude to the *ξενηλασία* of Sparta. That that harsh institution was keenly resented by the other Hellenic states, may perhaps be gathered from the reply dictated by Pericles to the Spartan ultimatum, *Μεγαρέας ἐάσομεν ἀγορᾷ καὶ λιμέσι χρῆσθαι, ἢν καὶ Λακεδαιμόνιοι ξενηλασίας μὴ ποιῶσι μήτε ἡμῶν μήτε τῶν ἡμετέρων ξυμμάχων.*—Thuc. i. 144.

624. *ἀνήρπασαν*] For they refused the offers of Athens to refer all matters in dispute to arbitration, and acted upon the advice of the Corinthians, *μὴ ὀκνεῖν τὸν πόλεμον ἀντ' εἰρήνης μεταλαμβάνειν* (Thuc. i. 120). In after years, when the fortunes of war had turned against them, they acknowledged that they had been too precipitate in commencing it (Thuc. vii. 18).

625. *τἀκείνων*] That is, of course, *τῶν μεγίστων*, not, as Richter explains it, *τῶν πολεμούντων*. Aristophanes is distinguishing between the leading men and the peasant-farmers of Laconia: the former, he says, gained by the war, for they were bribed to commence it; it ruined the latter, for their lands were ravaged by the Athenian forays. Pericles (Thuc. i. 142) calls the Peloponnesians in general *ἄνδρες γεωργοί*.

626. *ἀντιτιμωρούμεναι*] Before the war commenced, Pericles had laid it down as a maxim of policy, *ἢν ἐπὶ τὴν χώραν ἡμῶν πεζῇ ἴωσιν, ἡμεῖς ἐπὶ τὴν ἐκείνων πλευσούμεθα.*—Thuc. i. 143. And

And the chief Laconian leaders by enormous bribes they gained.
These at once for filthy lucre, guest-deluders as they are,
Hustling out this gracious lady, greedily embraced the War.
But from this their own advantage ruin to their farmers came;
For from hence the eager galleys sailing forth with vengeful aim,
Swallowed up the figs of people who were not, perchance, to blame.

TRYG. Very justly, very justly! richly had they earned the blow,
Lopping down the dusky fig-tree I had loved and nurtured so.

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accordingly it was while the Peloponnesians were yet in Attica on their first invasion, and while the whole city was in an uproar, as Mr. Mitford expresses it, about the devastation of Acharnae, that the Athenians sent out their first retaliatory fleet to ravage the coasts of Peloponnesus (Thuc. ii. 23). And thenceforward, in every succeeding year, even after the Laconian invasions of Attica had been stopped by the threat of executing the Sphacterian prisoners, the Athenian triremes were constantly darting in upon the unguarded shores of Peloponnesus, revenging not upon the Laconian leaders, but upon the Laconian villagers, "who were not, perchance, to blame," the damage which Attica had sustained from the invading armies.

627. *κράδας*] *καὶ αὐτοὶ ἀντέκοπτον τὰς συκᾶς ὥσπερ ἐκεῖνοι τὰς ἀμπέλους ἡμῶν. κράδη, εἶδος συκῆς.*—Scholiast. *κράδην τὴν συκῆν καλοῦσιν οἱ Ἀττικοί.*—Pollux iv. 129.

628. *κορώνεων*] ⟨A fig-tree, which was so called because its fruit was as black as a crow, *κορώνη*. For the same reason it was called *κοράκεως*, the *raven-black* fig. *Κορώνεως ὡς Φιβάλεως* (Ach. 802). *ἔστι δὲ εἶδος συκῆς. ταύτην δὲ καὶ κοράκεων λέγουσιν, ὁ γὰρ καρπὸς αὐτῆς κόρακι ἔοικε κατὰ τὸ χρῶμα.*—Scholiast. And see Athenaeus iii. 11 (p. 77 A).⟩

629. *ἐξέκοψαν*] How bitterly the Athenians resented the cutting down of their vines and fig-trees, and the devastation of their country-homes, may be seen as well in the impressive language of Thucydides (ii. 21) as from numberless passages in the extant plays of Aristophanes. "*Peace!*" say the choleric Acharnians, in indignation (Ach. 183), "*what! when they have cut down our vines!*" "I too hate the Lacedaemonians with all my heart," says Dicaeopolis, *κἀμοὶ γάρ ἐστιν ἀμπέλια κεκομμένα*. Andocides (see note on 609 supr.) speaks of this devastation as the most noteworthy event of the Archidamian War. It was, in truth, the common practice in Greek warfare; but the existing generation of Athenians had never drunk the bitter cup before, and they, of all the Hellenic peoples, were most wedded to a country life. The Mosaic Law forbade the practice (Deut. xx. 19); and so, as among Hellenic combatants, did Plato in his Republic, v. 471.

ΧΟ. νὴ Δί', ὦ μέλ', ἐνδίκως γε δῆτ', ἐπεὶ κἀμοῦ λίθον
ἐμβαλόντες ἐξμέδιμνον κυψέλην ἀπώλεσαν.
ΕΡ. κᾆτα δ' ὡς ἐκ τῶν ἀγρῶν ξυνῆλθεν οὐργάτης λεὼς,
τὸν τρόπον πωλούμενος τὸν αὐτὸν οὐκ ἐμάνθανεν,
ἀλλ' ἄτ' ὢν ἄνευ γιγάρτων καὶ φιλῶν τὰς ἰσχάδας
ἔβλεπεν πρὸς τοὺς λέγοντας· οἱ δὲ γιγνώσκοντες εὖ
τοὺς πένητας ἀσθενοῦντας κἀποροῦντας ἀλφίτων,
τήνδε μὲν δικροῖς ἐώθουν τὴν θεὸν κεκράγμασιν,
πολλάκις φανεῖσαν αὐτὴν τῆσδε τῆς χώρας πόθῳ,
τῶν δὲ συμμάχων ἔσειον τοὺς παχεῖς καὶ πλουσίους,
αἰτίας ἂν προστιθέντες, ὡς φρονοῖ τὰ Βρασίδου.
εἶτ' ἂν ὑμεῖς τοῦτον ὥσπερ κυνίδι' ἐσπαράττετε·
ἡ πόλις γὰρ ὠχριῶσα κἀν φόβῳ καθημένη
ἅττα διαβάλοι τις αὐτῇ, ταῦτ' ἂν ἥδιστ' ἤσθιεν.
οἱ δὲ τὰς πληγὰς ὁρῶντες ἃς ἐτύπτονθ', οἱ ξένοι
χρυσίῳ τῶν ταῦτα ποιούντων ἐβύνουν τὸ στόμα,

633. τὸν τρόπον πωλούμενος κ.τ.λ.] This phrase has been universally, and, I think, very strangely, misinterpreted. Nothing can be clearer than its meaning. Aristophanes has just shown that the Laconian farmers had been sold by their leaders, and now he adds, that the Attic farmers, when they came flocking in from all the villages to Athens, did not observe that they too were being sold by theirs, in just the same way, i. e. "eodem modo quo Lacones." Yet Bergler and Brunck translate it, "eodem modo quo urbani"; Bothe, "eodem modo ut antea cum ipsi in agris degerent"; and others, otherwise. With the phrase itself Bergler aptly compares Acharnians 370–4. The word ἰσχάδας in the next line seems to refer to the donatives which the orators obtained for the hungry populace.

637. δικροῖς ἐώθουν] These words are to be taken together as constituting one idea, *they pitchforked her out with yells*; not as Fritzsche on Thesm. 1011 says, *clamoribus tanquam furcis*, which would be a strange comparison. The phrase is a common one; and Florent Chretien and Bergler have already cited the δικράνοις ἐξεώθει of Lucian's Timon; the *furcillis ejiciunt* of Catullus; and the *Naturam expelles furca* of Horace. Αὐτὴν in the succeeding line means "of herself, of her own accord."

640. τὰ Βρασίδου] Thucydides pictures, in very forcible language, the prodigious agitation and sympathy which the operations of Brasidas on the N.W. coast of the Aegean excited amongst the Athenian tributaries. All were on the

CHOR. Very justly, very justly! since my great capacious bin,
Ugh! the rascals came across it, took a stone, and stove it in.
HERM. Then your labouring population, flocking in from vale and plain,
Never dreamed that, like the others, they themselves were sold for gain;
But as having lost their grape-stones, and desiring figs to get,
Every one his rapt attention on the public speakers set;
These beheld you poor and famished, lacking all your home supplies,
Straight they pitchforked out the Goddess, scouting her with yells and cries,
Whensoe'er (for much she loved you) back she turned with wistful eyes.
Then with suits they vexed and harassed your substantial rich allies,
Whispering in your ear, "*The fellow leans to Brasidas,*" and you
Like a pack of hounds in chorus on the quivering victim flew.
Yea, the City, sick and pallid, shivering with disease and fright,
Any calumny they cast her, ate with ravenous appetite.
Till at last your friends perceiving whence their heavy wounds arose,
Stopped with gold the mouths of speakers who were such disastrous foes.

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alert, each wishing to be the first to revolt (iv. 108). And Athens, though vigilant and energetic as ever, was yet full of alarm and suspicion, not knowing on whom to depend. That an ally was "leaning to Brasidas" was an intimation requiring, and sure to receive, immediate attention. In Wasps 473 the foiled and irritated dicasts, passing in their wrath from the trochaic to the abrupt gasping cretic metre, at once charge their opponent with Brasidean sympathies:

σοὶ λόγους, ὦ μισόδημε καὶ μοναρχίας ἐραστά,
καὶ ξυνὼν Βρασίδᾳ, καὶ φορῶν κράσπεδα
στεμμάτων, τήν θ' ὑπήνην ἄκουρον τρέφων;

Words with THEE, thou people-hater! and with Brasidas, thou traitor,
Hand and glove! You who dare Woolly fringed Clothes to wear,
Yes and show Beard and hair, Left to grow, Everywhere!

643. *διαβάλοι*] *ἀντὶ τοῦ εἰπεῖν παραβάλοι, ὡς ἐπὶ τροφῆς, διαβάλοι εἶπε διὰ τοὺς διαβάλλοντας.*—Scholiast.

644. *οἱ ξένοι*] ⟨*the Allies*; see Ach. 505; Knights 326, 1408; Birds 1431, &c. *So when they, the Allies, perceived the blows wherewith they were stricken.* *ἃς* is the cognate accusative. Hermes is referring to the hardships inflicted upon *τῶν συμμάχων τοὺς παχεῖς καὶ πλουσίους*, supra 639.⟩

ὥστ' ἐκείνους μὲν ποιῆσαι πλουσίους, ἡ δ' Ἑλλὰς ἂν
ἐξερημωθεῖσ' ἂν ὑμᾶς ἔλαθε. ταῦτα δ' ἦν ὁ δρῶν
βυρσοπώλης. TP. παῦε παῦ, ὦ δέσποθ' Ἑρμῆ, μὴ λέγε,
ἀλλ' ἔα τὸν ἄνδρ' ἐκεῖνον, οὗπερ ἔστ', εἶναι κάτω.
οὐ γὰρ ἡμέτερος ἔτ' ἔστ' ἐκεῖνος ἀνὴρ, ἀλλὰ σός.
ἅττ' ἂν οὖν λέγῃς ἐκεῖνον,
κεἰ πανοῦργος ἦν, ὅτ' ἔζη,
καὶ λάλος καὶ συκοφάντης
καὶ κύκηθρον καὶ τάρακτρον,
ταῦθ' ἁπαξάπαντα νυνὶ
τοὺς σεαυτοῦ λοιδορεῖς.
ἀλλ' ὅ τι σιωπᾷς, ὦ πότνια, κάτειπέ μοι.
EP. ἀλλ' οὐκ ἂν εἴποι πρός γε τοὺς θεωμένους·
ὀργὴν γὰρ αὐτοῖς ὧν ἔπαθε πολλὴν ἔχει.
TP. ἡ δ' ἀλλὰ πρὸς σὲ μικρὸν εἰπάτω μόνον.
EP. εἴφ' ὅ τι νοεῖς αὐτοῖσι πρὸς ἔμ', ὦ φιλτάτη.
ἴθ' ὦ γυναικῶν μισοπορπακιστάτη.
εἶεν, ἀκούω. ταῦτ' ἐπικαλεῖς; μανθάνω.
ἀκούσαθ' ὑμεῖς ὧν ἕνεκα μομφὴν ἔχει.
ἐλθοῦσά φησιν αὐτομάτη μετὰ τἀν Πύλῳ
σπονδῶν φέρουσα τῇ πόλει κίστην πλέαν
ἀποχειροτονηθῆναι τρὶς ἐν τἠκκλησίᾳ.
TP. ἡμάρτομεν ταῦτ'· ἀλλὰ συγγνώμην ἔχε·

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650. *σός*] In his well-known character of *χθόνιος* and conductor of departed spirits to the realms below. The words *μὴ λέγε* refer rather to what Hermes is about to say than to what he has already said. But, as the Scholiast remarks, Trygaeus, under pretence of forbidding Hermes to revile the dead, takes the opportunity of doing it himself to his heart's content.

660. *ἡ δ' ἀλλά*] ⟨*But let her at least.* The combination of *δὲ* and *ἀλλὰ* may seem strange, but is by no means uncommon. *σὺ δ' ἀλλὰ*, Ach. 191, 1033, Clouds 1369, Lys. 904, Eur. Med. 942, Rhesus 167, Heracleidae 565. *νῦν δ' ἀλλὰ*, Ion 978. *ἡμεῖς δέ γ' ἀλλὰ*, Ion 1304. That even Velsen should propose in the present line to read *οἶδ' ἀλλὰ*, and that even Meineke in his Vind. Aristoph. should

Thus the scoundrels throve and prospered: whilst distracted Hellas came
Unobserved to wrack and ruin: but the fellow most to blame
Was a tanner. TRYG. Softly, softly, Hermes master, say not so;
Let the man remain in silence, wheresoe'er he is, below;
For the man is ours no longer: he is all your own, you know;
Therefore whatsoe'er you call him,
Knave and slave while yet amongst us,
Wrangler, jangler, false accuser,
Troubler, muddler, all-confuser
You will all these names be calling
One who now is yours alone.
(*To Peace.*)
But tell me, lady, why you stand so mute?

HERM. Oh, she won't speak one word before this audience:
No, no; they've wronged her far too much for that.

TRYG. Then won't she whisper, all alone, to you?

HERM. Will you, my dearest, speak your thoughts to me?
Come, of all ladies most shield-handle-hating.
(*Affects to listen.*)
Yes, good; that's their offence: I understand.
Listen, spectators, why she blames you so.
She says that after that affair in Pylus
She came, unbidden, with a chest of treaties,
And thrice you blackballed her in full assembly.

TRYG. We erred in that; but, lady, pardon us,

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approve of it, are facts to be regarded with feelings of wonder and awe.〉

661. *ὅ τι νοεῖς*] 〈"quid sentias de istis," Bergler; "quo erga istos sis animo," Brunck.〉

667. *τρίς*] On the proposals for peace which were offered by Sparta *μετὰ τὰν Πύλῳ* see note on 212 supra; that Cleon was mainly instrumental in obtaining their rejection we are told in Thuc. iv. 21; Knights 795, &c. And see note on 261 supra. 〈Thucydides says that these overtures were made and were rejected *πολλάκις*, an expression which may well be satisfied by their having been thrice made and thrice rejected; but it is

ὁ νοῦς γὰρ ἡμῶν ἦν τότ' ἐν τοῖς σκύτεσιν.
ΕΡ. ἴθι νυν, ἄκουσον οἷον ἄρτι μ' ἤρετο· 670
ὅστις κακόνους αὐτῇ μάλιστ' ἦν ἐνθάδε,
χὥστις φίλος κἄσπευδεν εἶναι μὴ μάχας.
ΤΡ. εὐνούστατος μὲν ἦν μακρῷ Κλεώνυμος.
ΕΡ. ποῖός τις οὖν εἶναι δοκεῖ τὰ πολεμικὰ
ὁ Κλεώνυμος; ΤΡ. ψυχήν γ' ἄριστος, πλήν γ' ὅτι 675
οὐκ ἦν ἄρ', οὑπέρ φησιν εἶναι, τοῦ πατρός.
εἰ γάρ ποτ' ἐξέλθοι στρατιώτης, εὐθέως
ἀποβολιμαῖος τῶν ὅπλων ἐγίγνετο.
ΕΡ. ἔτι νῦν ἄκουσον οἷον ἄρτι μ' ἤρετο·
ὅστις κρατεῖ νῦν τοῦ λίθου τοῦ 'ν τῇ πυκνί. 680
ΤΡ. Ὑπέρβολος νῦν τοῦτ' ἔχει τὸ χωρίον.
αὕτη, τί ποιεῖς; τὴν κεφαλὴν ποῖ περιάγεις;
ΕΡ. ἀποστρέφεται τὸν δῆμον ἀχθεσθεῖσ' ὅτι
αὐτῷ πονηρὸν προστάτην ἐπεγράψατο.
ΤΡ. ἀλλ' οὐκέτ' αὐτῷ χρησόμεθ' οὐδέν, ἀλλὰ νῦν 685
ἀπορῶν ὁ δῆμος ἐπιτρόπου καὶ γυμνὸς ὢν
τοῦτον τέως τὸν ἄνδρα περιεζώσατο.

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quite possible that they may have been made more frequently, though only thrice coming to an actual vote in the public Assembly.〉

669. *σκύτεσιν*] This word involves a twofold allusion: first, to the tanning trade of Cleon; and secondly, to the shields, *scuta*, which were made of hides.

678. *ἀποβολιμαῖος*] *παρὰ τὸ ἀποβαλεῖν τὰ ὅπλα*, as the Scholiast says (see note on 446 supr.), with a play on the word *ὑποβολιμαῖος*, a suppositious child. See Plato, Republic, vii. 537 E *ὑποβολιμαῖος —οὐ τούτων ἐστὶ τῶν φασκόντων γονέων.*

680. *λίθου τοῦ 'ν τῇ πυκνί*] The Pnyx is admirably described by Wordsworth (Athens and Attica, chap. x). The limestone rock, upon which Athens stands, is constantly protruding through its meagre superstratum of soil, like the bones of an emaciated body (to use the simile of Plato, Critias 111 B), through its torn and shrivelled skin. Athenian ingenuity adapted this geological formation to architectural purposes, and everywhere the living rock is itself hewn into theatres, seats, steps, walls, cisterns, and the like. The Pnyx may be roughly described as a semicircular area, along the chord of which ran a projecting ridge of this solid rock. In the centre of the ridge (and therefore

For then our wits were swaddled up in skins.
HERM. Well then, attend to what she asks me now.
Who in your city loves her least? and who
Loves her the best and shrinks from fighting most?
TRYG. Cleonymus, I think, by far the most.
HERM. What sort of man is this Cleonymus
In military matters? TRYG. Excellent:
Only he's not his so-called father's son;
For if he goes to battle, in a trice
He proves himself a castaway - of shields.
HERM. Still further listen what she asks me now.
Who is it now that sways the Assembly stone?
TRYG. Hyperbolus at present holds the place.
But how now, Mistress? Why avert your eyes?
HERM. She turns away in anger from the people,
For taking to itself so vile a leader.
TRYG. He's a mere makeshift: we'll not use him now.
'Twas that the people, bare and stripped of leaders,
Just caught him up to gird itself withal.

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nearly where the centre of the circle would be) there juts out a prominent piece of rock, 10 or 12 feet high, which is hewn into the pulpit or rostra from which the Athenian orators addressed the Assembly in the area before them. This was the famous Bema or Pnyx-stone. The Pnyx derived its name either from the crowds which thronged together there, *ἀπὸ τοῦ πυκνοῦσθαι τοὺς ἄνδρας ἐν τῇ ἐκκλησίᾳ*, or from the closely-packed stones which propped up a sloping part of the arc, so as to keep it from lapsing down into the valley of the Agora beneath it, *παρὰ τὴν τῶν λίθων πυκνότητα*. See also Schömann's Assemblies, Book I, chap. iii. Taking the Bema as the centre, the radius of the circle varied from 60 to 80 yards.

681. *Ὑπέρβολος*] The character of Hyperbolus the lamp-maker, the demagogue who succeeded Cleon in the favour of the Athenian people, is pithily and expressively described by his contemporaries Aristophanes and Thucydides. The former styles him here *πονηρὸν προστάτην*, and in Knights 1304 *μοχθηρὸν ἄνδρα*, while Thucydides (viii. 73) merely notices him as a *μοχθηρὸν ἄνθρωπον*.

687. *τέως*] ⟨i. e. "donec melior patronus praesto esset," Herwerden; "as a temporary arrangement," Sharpley.⟩

ΕΡ. πῶς οὖν ξυνοίσει ταῦτ', ἐρωτᾷ, τῇ πόλει;
ΤΡ. εὐβουλότεροι γενησόμεθα. ΕΡ. τρόπῳ τίνι;
ΤΡ. ὅτι τυγχάνει λυχνοποιὸς ὤν. πρὸ τοῦ μὲν οὖν
ἐψηλαφῶμεν ἐν σκότῳ τὰ πράγματα,
νυνὶ δ' ἅπαντα πρὸς λύχνον βουλεύσομεν.
ΕΡ. ὦ ὦ,
οἷά μ' ἐκέλευσεν ἀναπυθέσθαι σου. ΤΡ. τὰ τί;
ΕΡ. πάμπολλα, καὶ τἀρχαῖ' ἃ κατέλιπεν τότε.
πρῶτον δ' ὅ τι πράττει Σοφοκλέης ἀνήρετο.
ΤΡ. εὐδαιμονεῖ· πάσχει δὲ θαυμαστόν. ΕΡ. τὸ τί;
ΤΡ. ἐκ τοῦ Σοφοκλέους γίγνεται Σιμωνίδης.
ΕΡ. Σιμωνίδης; πῶς; ΤΡ. ὅτι γέρων ὢν καὶ σαπρὸς
κέρδους ἕκατι κἂν ἐπὶ ῥιπὸς πλέοι.
ΕΡ. τί δαί; Κρατῖνος ὁ σοφὸς ἔστιν; ΤΡ. ἀπέθανεν,

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697. Σιμωνίδης] Simonides was, as the Scholiast observes, the first poet who wrote for hire, and many tales are current about the mercenary spirit in which he practised the "joyous Art." ⟨That Simonides was a lover of money, says Aelian, is a fact which none will gainsay. ὡς ἦν φιλοχρήματος ὁ Σιμωνίδης οὐδεὶς ἀντιφήσει V. H. viii. 2; Id. ix. 1.⟩ But nowhere else, I believe, is a charge of this kind brought against Sophocles; the Scholiasts are utterly at a loss to account for it; and it seems so inconsistent with all that we know of his character; with that fondness for pleasure and social enjoyments, to which he gave free rein, even ἐπὶ δυσμαῖς τοῦ βίου, in the very evening of his life, and about which Athenaeus (Book xiii) collects so many scandalous anecdotes; with that easy and accommodating disposition—εὐκολία—which distinguished him his whole life through, and which Aristophanes supposed him to have carried into his grave (Frogs 82); and even with the dubious tradition which the writer of his life records about the domestic troubles of his old age; that I cannot help suspecting that these lines are intended to be not a personal satire upon his actual character, but an allusion to something with which we are unacquainted, to some passing incident in the poet's life, or to some expression in his plays. The Scholiast refers to a proverb, Θεοῦ θέλοντος κἂν ἐπὶ ῥιπὸς πλέοις, *With God to aid, you might put to sea upon a hurdle.* ⟨The line is ascribed by some old writers to the "Thyestes," but both Euripides and Sophocles wrote a Tragedy bearing that name, and we are not told to which of the two they are referring. Wagner, who collects the authorities on the subject in his Tragicorum Graecorum Frag-

HERM. She asks how this can benefit the state.
TRYG. 'Twill make our counsels brighter. HERM. Will it? how?
TRYG. Because he deals in lamps: before he came
We all were groping in the dark, but now
His lamps may give our council-board some light.
HERM. Oh! oh!
What things she wants to know! TRYG. What sort of things?
HERM. All the old things existing when she left.
And first, she asks if Sophocles be well.
TRYG. He's well, but strangely metamorphosed. HERM. How?
TRYG. He's now Simonides, not Sophocles.
HERM. What do you mean? TRYG. He's grown so old and sordid,
He'd put to sea upon a sieve for money.
HERM. Lives the old wit Cratinus? TRYG. No; he perished

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menta ii. 204, himself considers that the line comes from the Thyestes of Euripides, but he quotes Schneidewin as contending, in a note to the Anthologion of Orion, that it really comes from the Thyestes of Sophocles, and that Aristophanes is here retorting upon that poet a line from his own Tragic Play.〉

700. Κρατῖνος] This is but a continuation of the old joke about the convivial habits of Cratinus. In Knights 526–36, Aristophanes, affecting to consider him in his dotage, declared it a shame that he should be left to wander about like a drunken piper, he who, for his past services, was worthy (not δειπνεῖν, as others, but) πίνειν in the Prytaneum. But in the following year the jovial old Poet turned the laugh against his rival by his celebrated Play of the Flagon, Πυτίνη, which carried off the prize from the Κόννος of Ameipsias, and the Clouds of Aristophanes. In this Play he represented the Flagon as the mistress who had seduced him from his first and lawful love, the Comic Muse; and it was here, in all probability, that he gave utterance to the sentiment recorded by Horace (Ep. i. 19. 1) condemnatory of the effusions of water-drinkers, Ὕδωρ δὲ πίνων οὐδὲν ἂν τέκοι σοφόν. 〈See the Commentary on Knights 536.〉 The author of the Treatise on Longevity (Macrobii, in Lucian's Works), sec. 25, says that Cratinus lived to the age of 97, and that he composed the Flagon πρὸς τῷ τέλει τοῦ βίου, dying not long afterwards, μετ' οὐ πολὺ ἐτελεύτα. The Scholiast on Birds 521 makes him survive that Play many years, and, although the Scholiast is of no authority in a matter of this sort, yet I doubt if it is right to look upon the lines before us as a *conclusive* proof that Cratinus

ὅθ' οἱ Λάκωνες ἐνέβαλον. ΕΡ. τί παθών; ΤΡ. ὅ τι;
ὡρακιάσας· οὐ γὰρ ἐξηνέσχετο
ἰδὼν πίθον καταγνύμενον οἴνου πλέων.
χἄτερα πόσ' ἄττ' οἴει γεγενῆσθ' ἐν τῇ πόλει;
ὥστ' οὐδέποτ', ὦ δέσποιν', ἀφησόμεθά σου. 705
ΕΡ. ἴθι νυν, ἐπὶ τούτοις τὴν Ὀπώραν λάμβανε
γυναῖκα σαυτῷ τήνδε· κᾆτ' ἐν τοῖς ἀγροῖς
ταύτῃ ξυνοικῶν ἐκποιοῦ σαυτῷ βότρυς.
ΤΡ. ὦ φιλτάτη, δεῦρ' ἐλθὲ καὶ δός μοι κύσαι.
ἆρ' ἂν βλαβῆναι διὰ χρόνου τί σοι δοκῶ, 710
ὦ δέσποθ' Ἑρμῆ, τῆς Ὀπώρας κατελάσας;
ΕΡ. οὐκ, εἴ γε κυκεῶν' ἐπιπίοις βληχωνίαν.
ἀλλ' ὡς τάχιστα τήνδε τὴν Θεωρίαν
ἀπάγαγε τῇ βουλῇ λαβών, ἥσπέρ ποτ' ἦν.
ΤΡ. ὦ μακαρία βουλὴ σὺ τῆς Θεωρίας, 715
ὅσον ῥοφήσεις ζωμὸν ἡμερῶν τριῶν,
ὅσας δὲ κατέδει χόλικας ἐφθὰς καὶ κρέα.
ἀλλ', ὦ φίλ' Ἑρμῆ, χαῖρε πολλά. ΕΡ. καὶ σύ γε,
ὦνθρωπε, χαίρων ἄπιθι καὶ μέμνησό μου.
ΤΡ. ὦ κάνθαρ', οἵκαδ' οἵκαδ' ἀποπετώμεθα. 720
ΕΡ. οὐκ ἐνθάδ', ὦ τᾶν, ἔστι. ΤΡ. ποῖ γὰρ οἴχεται;
ΕΡ. ὑφ' ἅρματ' ἐλθὼν Ζηνὸς ἀστραπηφορεῖ.

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was now dead. At all events there had been no Laconian invasion, to which his death could even in joke be referred, since the date of the Flagon, the Spartans having been deterred from sending an army into Attica by the threat that, if they did so, the Sphacterian prisoners should be put to death. It may be, therefore, that Aristophanes is merely alluding in jest to the old invasions (*τἀρχαῖα*, as he says supr. 694), intending, as he before celebrated prematurely the dotage, so now to celebrate prematurely the obsequies, of his merry old rival. The humour of the passage would certainly not be lessened by the circumstance that Cratinus was still alive, perhaps sitting in the theatre, an interested spectator of this very contest.

708. *βότρυς*] *οὐκ εἶπε τοὺς παῖδας, ἀλλὰ τοὺς βότρυς διὰ τὴν Ὀπώραν.*—Scholiast. Τρυγαῖος the vintner is to marry Ὀπώραν the vintage. Θεωρία is to be given over to the Council, *ἡ γὰρ*

When the Laconians made their raid. HERM. How so?
TRYG. Swooned dead away: he could not bear to see
A jolly butt of wine all smashed and wasted.
Much, much beside we've suffered; wherefore, lady,
We'll never never let you go again.
HERM. Then on these terms I'll give you Harvesthome
To be your bride and partner in your fields.
Take her to wife, and propagate young vines.
TRYG. O Harvesthome! come here and let me kiss you.
But, Hermes, won't it hurt me if I make
Too free with fruits of Harvesthome at first?
HERM. Not if you add a dose of pennyroyal.
But, since you're going, please to take Mayfair
Back to the Council, whose of old she was.
TRYG. O happy Council to possess Mayfair!
O what a three-days' carnival you'll have!
What soup! what tripe! what delicate tender meat!
But fare thee well, dear Hermes. HERM. And do you
Farewell, dear mortal, and remember me.
TRYG. Home, home, my beetle! let us now fly home.
HERM. Your beetle's gone, my friend. TRYG. Why, where's he gone to?
HERM. Yoked to the car of Zeus, he bears the thunder.

βουλή, says the Scholiast, τὰς θεωρίας ἐξέπεμπε.

712. κυκεῶνα βληχωνίαν] ⟨κυκεὼν, like our *mixture*, was the regular term for a medicinal draught. The pennyroyal would be mixed with barley water or other ingredients. Demeter, we are told, would not drink the rosy wine,

ἄνωγε δ' ἄρ' ἄλφι καὶ ὕδωρ
δοῦναι μίξασαν πιέμεν γλήχωνι τερείνῃ.
ἡ δὲ κυκεῶ τεύξασα θεᾷ πόρεν.—Homeric Hymn to Demeter 208.

As to the medicinal qualities of pennyroyal see the Commentary on Ach. 861. The Scholiast here says οἱ πολλὴν ὀπώραν ἐσθίοντες, ἐὰν κυκεῶνα βληχωνίαν πίνωσιν, οὐ βλάπτονται. And he adds that the acidity of the fresh fruit affects the heart, but its effect is counteracted by a dose of pennyroyal steeped in water.⟩

722. ὑφ' ἅρματ'] Returning to the subject of the beetle, Aristophanes

ΤΡ. πόθεν οὖν ὁ τλήμων ἐνθάδ' ἕξει σιτία;
ΕΡ. τὴν τοῦ Γανυμήδους ἀμβροσίαν σιτήσεται.
ΤΡ. πῶς δῆτ' ἐγὼ καταβήσομαι; ΕΡ. θάρρει, καλῶς· 725
τῇδὶ παρ' αὐτὴν τὴν θεόν. ΤΡ. δεῦρ', ὦ κόραι,
ἕπεσθον ἅμ' ἐμοὶ θᾶττον, ὡς πολλοὶ πάνυ
ποθοῦντες ὑμᾶς ἀναμένουσ' ἐστυκότες.

ΧΟ. ἀλλ' ἴθι χαίρων· ἡμεῖς δὲ τέως τάδε τὰ σκεύη παραδόντες
τοῖς ἀκολούθοις δῶμεν σώζειν, ὡς εἰώθασι μάλιστα 730
περὶ τὰς σκηνὰς πλεῖστοι κλέπται κυπτάζειν καὶ κακοποιεῖν.
ἀλλὰ φυλάττετε ταῦτ' ἀνδρείως· ἡμεῖς δ' αὖ τοῖσι θεαταῖς,
ἢν ἔχομεν ὁδὸν λόγων εἴπωμεν, ὅσα τε νοῦς ἔχει.

Χρῆν μὲν τύπτειν τοὺς ῥαβδούχους, εἴ τις κωμῳδοποιητὴς

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recurs also to the Bellerophon of Euripides. This, again, is a line from that Play. The Scholiast explains *ἀμβροσίαν* by *τὴν κόπρον, ὅτι οὗτος μόνος θνητὸς ἐν θεοῖς.*

726. *τῇδί*] Hermes points to the concealed staircase, ⟨leading to the interior of the theatre, and Trygaeus, with Harvesthome and Mayfair, departs in that direction. The statue of Peace is lowered through the upper stage, and (with it) is during the Parabasis withdrawn, leaving the stage exactly as it was at the opening of the Play.⟩

729. *ἀλλ' ἴθι χαίρων*] Whilst the scenes are being shifted back, so as again to represent the house of Trygaeus, the Chorus, handing over to the theatrical attendants the implements employed in the recovery of Peace, turn towards the audience, and deliver the Parabasis. *Παράβασιν ἐκάλουν ἀπὸ τοῦ παραβαίνειν τὸν χορὸν ἀπὸ τῆς νενομισμένης στάσεως εἰς τὴν καταντικρὺ τοῦ θεάτρου ὄψιν.*—Scholiast. The Parabasis before us consists of the Commation, or introductory verses, 729–33; the Parabasis Proper, 734–64; the Pnigos or Macron, 765–74; the Strophe, 775–96; and Antistrophe, 797–818. The Epirrhema, or system of trochaic tetrameters, which should have followed the Strophe, and the Antepirrhema, or similar system, which should have followed the Antistrophe, are both omitted here; but they are supplied, together with a fresh strophe and antistrophe, inf. 1127–90. ⟨The Commation here contains four anapaestic tetrameters; notwithstanding which the Parabasis Proper, which follows is distinctively called "*the* anapaests," *τοῖς ἀναπαίστοις*, see the Commentary on Ach. 626, 627.⟩

733. *ἢν ἔχομεν κ.τ.λ.*] ⟨It is certainly

TRYG. What will he get to eat, poor creature, there?
HERM. Why, Ganymede's ambrosia, to be sure.
TRYG. And how shall I get down? HERM. O well enough.
There, by the side of Peace. TRYG. Now girls, now girls,
Keep close to me: our youngsters I well know
Are sore all over for the love of you.

CHOR. Yes, go, and good fortune escort you, my friend; meanwhile the machines and the wraps,
We'll give to our faithful attendants to guard, for a number of dissolute chaps
Are sure to be lurking about on the stage, to pilfer and plunder and steal:
Here, take them and watch them and keep them with care, while we to the audience reveal
The mind of our Play, and whatever we may
By our native acumen be prompted to say.

'TWERE proper and right for the Ushers to smite, if ever a bard, we confess,

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surprising to find a doggerel trochaic line inserted amongst a system of anapaestic tetrameters, the poet's favourite and noblest metre; and its appearance in this place can only be accounted for by supposing, with Dindorf, that he is ridiculing the verses of some contemporary author. The meaning seems to be *Let us deliver our set speech, and add whatever our mind suggests.*〉

〈734–64. THE PARABASIS PROPER. The first two lines denounce with great vigour the employment of "the anapaests" by a Poet for the purpose of singing his own praises. In all the remaining "anapaests" Aristophanes is singing his own praises with keen relish and equal vigour. The main ground of his self-praise is that just as Aeschylus had raised and ennobled Tragedy, so he himself had elevated and exalted Comedy from mere vulgar farce and attacks for paltry ends upon paltry objects into a high intellectual entertainment, a mighty instrument for good, alike in the social and in the political world. In order that none of his merits may be overlooked, he actually borrows, with but slight alterations, from the Parabasis of the Wasps (acted in the preceding year) his own description of the fearless gallantry with which he attacked Cleon in the Knights, when the demagogue was at the very height of his power. As to the application of the term *παραβὰς* to the Poet himself see Ach. 629 and the Commentary there. And as to the expression *τοῖς ἀναπαίστοις* the Scholiast says *πᾶσαν Παράβασιν* (so we should read for *παρέκβασιν*) *ἀναπαίστους λέγει.*〉

734. *ῥαβδούχους*] These were officers whose duty it was to enforce order and regularity at public spectacles. Thus,

αὐτὸν ἐπῄνει πρὸς τὸ θέατρον παραβὰς ἐν τοῖς ἀναπαίστοις. 735
εἰ δ' οὖν εἰκός τινα τιμῆσαι, θύγατερ Διὸς, ὅστις ἄριστος
κωμῳδοδιδάσκαλος ἀνθρώπων καὶ κλεινότατος γεγένηται,
ἄξιος εἶναί φησ' εὐλογίας μεγάλης ὁ διδάσκαλος ἡμῶν.
πρῶτον μὲν γὰρ τοὺς ἀντιπάλους μόνος ἀνθρώπων κατέπαυσεν
εἰς τὰ ῥάκια σκώπτοντας ἀεὶ καὶ τοῖς φθειρσὶν πολεμοῦντας· 740
τούς θ' Ἡρακλέας τοὺς μάττοντας, καὶ τοὺς πεινῶντας ἐκείνους,
τοὺς φεύγοντας κἀξαπατῶντας καὶ τυπτομένους ἐπίτηδες,
ἐξήλασ' ἀτιμώσας πρῶτος, καὶ τοὺς δούλους παρέλυσεν,
οὓς ἐξῆγον κλάοντας ἀεί, καὶ τούτους οὕνεκα τουδί,
ἵν' ὁ σύνδουλος σκώψας αὐτοῦ τὰς πληγὰς, εἶτ' ἀνέροιτο, 745
"ὦ κακόδαιμον, τί τὸ δέρμ' ἔπαθες; μῶν ὑστριχὶς εἰσέβαλέν σοι
εἰς τὰς πλευρὰς πολλῇ στρατιᾷ κἀδενδροτόμησε τὸ νῶτον;"

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when Lichas stepped into the lists at Olympia, and crowned his victorious charioteer, *ὑπὸ τῶν ῥαβδούχων πληγὰς ἔλαβεν.*—Thuc. v. 50. And in the theatre, it would seem, they were occasionally called upon to chastise even offending actors. Lucian, on his trial before Philosophy, pleading that he had attacked, not the real philosophers, but only the impostors who personated them, says *οἱ ἀθλοθέται μαστιγοῦν εἰώθασιν, ἤν τις ὑποκριτὴς, Ἀθηνᾶν ἢ Ποσειδῶνα, ἢ τὸν Δία ὑποδεδυκὼς, μὴ καλῶς ὑποκρίνοιτο μηδὲ κατ' ἀξίαν τῶν Θεῶν, καὶ οὐδέν που ὀργίζονται Ἐκεῖνοι, ὅτι τὸν περικείμενον αὐτῶν τὰ προσωπεῖα καὶ τὸ σχῆμα ἐνδεδυκότα ἐπέτρεψαν παίειν τοῖς μαστιγοφόροις, ἀλλὰ καὶ ἥδοιντο ἄν, οἶμαι, μαστιγουμένων.*—Piscator 33. And again, in his Apology for the De Mercede Conductis 5, he says, *τοῖς τραγικοῖς ὑποκριταῖς εἰκάσουσιν· οἱ ἐπὶ μὲν τῆς σκηνῆς Ἀγαμέμνων ἕκαστος αὐτῶν ἢ Κρέων ἢ αὐτὸς Ἡρακλῆς εἰσιν· ἔξω δὲ Πῶλος ἢ Ἀριστόδημος, ἀποθέμενοi τὰ προσωπεῖα γίγνονται ὑπόμισθοι τραγῳδοῦντες, ἐκπίπτοντες καὶ συριττόμενοι· ἐνίοτε δὲ μαστιγούμενοί τινες αὐτῶν, ὡς ἂν τῷ θεάτρῳ δοκῇ.*

736. *θύγατερ Διός*] ⟨*παρὰ τὰ Σιμωνίδου ἐκ τῶν ἐλεγείων "εἰ δ' ἄρα τιμῆσαι, θύγατερ Διὸς, ὅστις ἄριστος, δῆμος Ἀθηναίων ἐξετέλεσσα μόνος.*"—Scholiast. In my former edition I took *θύγατερ Διὸς* to mean Athene; and that is, I think, the view of all the commentators; but I am now convinced that I was wrong, and that by the appellation of "Daughter of Zeus," Aristophanes, at all events, is addressing the Muse, as infra 775 and 817. I do not know whom Simonides intended to address; but the words *θυγάτηρ Διὸς*, in an appeal of this kind, had been appropriated to the Muse from Homer's time; *ἄνδρα μοι ἔννεπε, Μοῦσα, πολύτροπον . . . τῶν ἀμόθεν γε θεὰ, θύγατερ Διὸς, εἰπὲ καὶ ἡμῖν.*—Odyssey i. 1, 10. And so the words are understood by the Scholiasts who paraphrase the line *εἰ δὲ πρέπον ἐστὶν, ὦ Μοῦσα, ἑαυτὸν ἐπαι-*

Were to fill with the praise of himself and his Plays our own anapaestic address.
But if ever, O daughter of Zeus, it were fit with honour and praise to adorn
A Chorus-Instructor, the ablest of men, the noblest that ever was born,
Our Poet is free to acknowledge that he is deserving of high commendation:
It was he that advancing, unaided, alone, compelled the immediate cessation
Of the jokes which his rivals were cutting at rags, and the battles they waged with the lice.
It was he that indignantly swept from the stage the paltry ignoble device
Of a Heracles needy and seedy and greedy, a vagabond sturdy and stout,
Now baking his bread, now swindling instead, now beaten and battered about.
And freedom he gave to the lachrymose slave who was wont with a howl to rush in,
And all for the sake of a joke which they make on the wounds that disfigure his skin:
"Why, how now, my poor knave?" so they bawl to the slave, *"has the whipcord invaded your back,*
Spreading havoc around, hacking trees to the ground, with a savage resistless attack?"

νέσαι τινά. And more than all, the invocation itself is part of a comic jest with which it would not be becoming to associate the great and awful name of Athene; see the Commentary on Knights 551–64; while that no such impropriety attaches to a similar use of the Muse's name is shown by the passages, to which reference has been made above, in the Strophe and Antistrophe of this very Parabasis.〉

739. *τοὺς ἀντιπάλους*] The Scholiast says that the ensuing criticisms are specially directed against Eupolis, Cratinus, and others. But they must not be restricted to individual cases. A gluttonous Heracles was the stock joke of the comic poets (see Athenaeus x. 1); and both in the Birds and in the Frogs, Aristophanes himself introduces the character. But *his* Heracles plays quite a subordinate part, and is not—as he suggests was the case in other comedies—the staple commodity of the Play.

740. *εἰς τὰ ῥάκια κ.τ.λ.*] 〈This line has been taken too literally. It is merely a comic description of the paltry and unworthy objects to which his predecessors confined their satire. By *τοῖς φθειρσὶν*, the Scholiast says, we must understand *εὐτελεῖς ἄνδρας καὶ ἀδόξους*, and he explains *εἰς τὰ ῥάκια* by *ὡς εἰσαγόντων τῶν ἄλλων κωμικῶν ῥακοφοροῦντας*. He adds *αἰνίττεται δὲ εἰς Εὔπολιν*, but that is hard to believe. Everything we know of Eupolis tends to show that he went hand in hand with Aristophanes in his attempt to elevate Comedy and purge it from vulgar farce and attacks upon ignoble objects.〉

746. *ὑστριχίς*] 〈*ἡ ἐξ ὑείων τριχῶν μάστιξ*. —Scholiast. It was a scourge made, as the name implies, of hog-bristles, and was commonly used for slaves and criminals, Frogs 619; Alciphron iii. 43.〉

τοιαῦτ' ἀφελὼν κακὰ καὶ φόρτον καὶ βωμολοχεύματ' ἀγεννῆ,
ἐποίησε τέχνην μεγάλην ἡμῖν κἀπύργωσ' οἰκοδομήσας
ἔπεσιν μεγάλοις καὶ διανοίαις καὶ σκώμμασιν οὐκ ἀγοραίοις.
οὐκ ἰδιώτας ἀνθρωπίσκους κωμῳδῶν οὐδὲ γυναῖκας,
ἀλλ' Ἡρακλέους ὀργήν τιν' ἔχων τοῖσι μεγίστοις ἐπεχείρει,
διαβὰς βυρσῶν ὀσμὰς δεινὰς κἀπειλὰς βορβοροθύμους.
καὶ πρῶτον μὲν μάχομαι πάντων αὐτῷ τῷ καρχαρόδοντι,
οὗ δεινόταται μὲν ἀπ' ὀφθαλμῶν Κύννης ἀκτῖνες ἔλαμπον,
ἑκατὸν δὲ κύκλῳ κεφαλαὶ κολάκων οἰμωξομένων ἐλιχμῶντο
περὶ τὴν κεφαλήν, φωνὴν δ' εἶχεν χαράδρας ὄλεθρον τετοκυίας,
φώκης δ' ὀσμήν, Λαμίας ὄρχεις ἀπλύτους, πρωκτὸν δὲ καμίνου.
τοιοῦτον ἰδὼν τέρας οὐ κατέδεισ', ἀλλ' ὑπὲρ ὑμῶν πολεμίζων
ἀντεῖχον ἀεὶ καὶ τῶν ἄλλων νήσων. ὧν εἵνεκα νυνὶ
ἀποδοῦναί μοι τὴν χάριν ὑμᾶς εἰκὸς καὶ μνήμονας εἶναι.
καὶ γὰρ πρότερον πράξας κατὰ νοῦν οὐχὶ παλαίστρας περινοστῶν

749. ἐπύργωσε] ⟨He uses the same word here to describe his influence on Comedy that he uses in Frogs 1004 to describe the influence of Aeschylus on Tragedy. And the Scholiast tells us that, in the Κραπαταλοί of Pherecrates, Aeschylus says of himself ὅστις γ' αὐτοῖς παρέδωκα τέχνην μεγάλην ἐξοικοδομήσας.⟩

752. τοῖσι μεγίστοις] *The mightiest objects*, as opposed τοῖς φθειρσὶν and τοῖς ῥακίοις. The following description of Cleon is repeated, with but slight variation, from the Parabasis of the Wasps, 1030–7, ⟨where the poet is describing his own career as that of a Heracles, a Destroyer of monsters. The reader is referred to the Commentary there.⟩

754. καρχαρόδοντι] The epithet refers to the sharp, irregular, serrated teeth with which carnivora tear their food, as contrasted with the even, regular, flat surfaces which render the teeth of other animals more adapted for grinding. Aristotle (Hist. Animal. ii. 3. 9) defines καρχαρόδοντα to be ὅσα ἐπαλλάττει τοὺς ὀδόντας τοὺς ὀξεῖς. Lycophron, in his obscure enigmatic style, speaks of Heracles as one ὃν γνάθοις ποτὲ Τρίτωνος ἡμάλαψε κάρχαρος κύων (Cass. 34) where Tzetzes observes, Κάρχαρος, ὁ κεχαραγμένους ἔχων τοὺς ὀδόντας ἤτοι κεχηνότας, and Canter adds, "Canes et pisces omnes carnivori asperos et serratos, non continuos, habent dentes." Homer and Hesiod frequently apply this epithet to dogs, and Theocritus (xxiv. 85) applies it to the wolf. The genus to which the terrible white shark belongs is called by naturalists *Carcharodon*, from the notched three-edged teeth which distinguish it. Aristophanes had already (Knights 1017) called Cleon, or rather

Such vulgar contemptible lumber at once he bade from the drama depart,
And then, like an edifice stately and grand, he raised and ennobled the Art.
High thoughts and high language he brought on the stage, a humour exalted and rare,
Nor stooped with a scurrilous jest to assail some small-man-and-woman affair.
No, he at the mightiest quarry of all with the soul of a Heracles flew,
And he braved the vile scent of the tan-pit, and went through foul-mouthed revilings for you.
And I at the outset came down in the lists with the jaggèd-fanged monster to fight,
Whose eyeballs were lurid and glaring with flames of Cynna's detestable light;
And around his forehead the thin forked tongues of a hundred sycophants quiver,
And his smell was the smell of a seal, and his voice was a brawling tempestuous River,
And his hinder parts like a furnace appeared, and a goblin's uncleansable liver.
But I recked not the least for the look of the beast; I never desponded or quailed,
And I fought for the safety of you and the Isles; I gallantly fought and prevailed.
You therefore should heed and remember the deed, and afford me my guerdon to-day,
For I never went off to make love to the boys in the schools of athletic display

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made him call himself, a *κύνα καρχαρόδοντα*; and in line 765 of the same play he had already associated Cleon's name with that of Cynna, who was a shameless Athenian prostitute.

756. *ἑκατόν*] Mr. Mitchell (at Wasps 1033) suggests that Aristophanes is here deriving his imagery from the description given by Hesiod of Typhoeus, Theogony 825.

758. *Λαμίας*] The mythological history of Lamia is given by the Scholiast, who represents her as a Libyan princess, beloved of Zeus. Hera, discovering the intrigue, deprived her of all her offspring as soon as they were born, and the childless mother, roaming about in mad despair, endeavoured to indemnify herself for her bereavement by stealing the children of others; *διὰ τοῦτο*, says the Scholiast, *καὶ τὰς τίτθας ἐκφοβούσας τὰ βρέφη καλεῖν ἐπ' αὐτοῖς τὴν Λαμίαν*. He adds, *εἰδωλοποιεῖ τινας ὄρχεις Λαμίας· θῆλυ γάρ*. And with reference to *φώκης ὀσμήν*, he cites Hom. Od. iv. 442—

Φωκάων ἁλιοτρεφέων ὀλοώτατος ὀδμή.

760. *τῶν ἄλλων νήσων*] There is no special allusion here, as Dindorf suggests, to Aegina: by "the other islands" Aristophanes merely means the Athenian Empire. *Ἄλλων* is of course used in that redundant way, which Elmsley, ad Oed. Tyr. 7, illustrates by citing this passage and Plato's Gorgias (473 C), *ὑπὸ τῶν πολιτῶν καὶ τῶν ἄλλων ξένων*. This usage of *ἄλλος* is as old as Homer, Odyssey i. 132; vi. 84.

762. *πράξας κατὰ νοῦν*] ⟨The Poet, having borrowed so much from the Parabasis of the Wasps, goes on to borrow this phrase from the Parabasis of the

παῖδας ἐπείρων, ἀλλ' ἀράμενος τὴν σκευὴν εὐθὺς ἐχώρουν,
παῦρ' ἀνιάσας, πόλλ' εὐφράνας, πάντα παρασχὼν τὰ δέοντα.

πρὸς ταῦτα χρεὼν εἶναι μετ' ἐμοῦ
καὶ τοὺς ἄνδρας καὶ τοὺς παῖδας·
καὶ τοῖς φαλακροῖσι παραινοῦμεν
ξυσπουδάζειν περὶ τῆς νίκης.
πᾶς γάρ τις ἐρεῖ νικῶντος ἐμοῦ
κἀπὶ τραπέζῃ καὶ ξυμποσίοις,
"φέρε τῷ φαλακρῷ, δὸς τῷ φαλακρῷ
τῶν τρωγαλίων, καὶ μὴ ἀφαίρει
γενναιοτάτου τῶν ποιητῶν
ἀνδρὸς τὸ μέτωπον ἔχοντος."

Μοῦσα, σὺ μὲν πολέμους ἀπωσαμένη μετ' ἐμοῦ [στρ.
τοῦ φίλου χόρευσον,
κλείουσα θεῶν τε γάμους ἀνδρῶν τε δαῖτας
καὶ θαλίας μακάρων· σοὶ γὰρ τάδ' ἐξ ἀρχῆς μέλει.
ἦν δέ σε Καρκίνος ἐλθὼν

Knights 549, where it is employed in exactly the same sense as here. *περινοστῶν*, *haunting*, is frequently used in a depreciatory sense, Thesm. 796, Plutus 121, 494; Demosthenes de F. L. 285 (p. 421). Theodoret (H. E. iii. 3) says that Julian the Apostate *τὴν Ἑλλάδα περινοστῶν μάντεις ἐπεζήτει καὶ χρησμολόγους.*⟩

763. *παῖδας ἐπείρων*] This imputation, too, the Scholiast would fasten upon Eupolis. With the succeeding line compare the opening of the Prologue to the Eunuch of Terence:

Si quisquam est qui placere se studeat bonis
Quam plurimis, et minime multos laedere,
In his poeta hic nomen profitetur suum.

The Prologue, both on the Roman and on the English stage, discharged an office humbler than, but not dissimilar to, that of the Athenian Parabasis.

⟨765–74. The Pnigos or Macron. Therefore, he says, all the men and boys, that is, the entire audience, should be on his side, but more particularly such as are bald like himself, since if he obtains the prize all bald-headed men will share his popularity.⟩ Florent Chretien cites Plutarch, Symp. ii. 1. 12

Heretofore when I gained the theatrical prize: but I packed up my traps and departed,
Having caused you great joy and but little annoy, and mightily pleased the true-hearted.

It is right then for all, young and old, great and small,
Henceforth of my side and my party to be,
And each bald-headed man should do all that he can
That the prize be awarded to me.
For be sure if this Play be triumphant to-day,
That whene'er you recline at the feast or the wine,
Your neighbour will say,
"*Give this to the bald-head, give that to the bald-head,*
And take not away
That sweetmeat, that cake, but present and bestow it
On the man with the brow of our wonderful Poet!"

Muse having driven afar this terrible business of war,
Join with Me the chorus.
Come singing of Nuptials divine and earthly banquets,
Singing the joys of the blessed: this of old to Thee belongs.
But and if Carcinus coming

τῶν κωμικῶν ἔνιοι τὴν πικρίαν ἀφαιρεῖν δοκοῦσι τῷ σκώπτειν ἑαυτούς, ὡς Ἀριστοφάνης εἰς τὴν φαλακρότητα.

〈775–818. THE STROPHE AND ANTISTROPHE. In this hastily constructed Comedy these do not rise to the lyrical elevation attained in the other Plays. They are mainly little satirical pieces, the first aimed at Carcinus and his sons, the second at two worthless Tragedians, Morsimus and Melanthius. But in each case the satire is prefaced by 3½ musical lines based on the Choral melodies of Stesichorus. As regards the strophe, the Scholiast merely says that the commencement *ἐστὶ Στησιχόρειος*; but he sets out the lines adapted in the antistrophe, from which we can see how extremely free the adaptation was. The correspondence of the strophe and antistrophe is, as Mr. Sharpley points out, very close; the Stesichorean melody closes at the same syllable (*μακάρων* and *κελαδῇ*); Melanthius takes the place of Carcinus as a bad tragedian in the corresponding foot of the antistrophe; whilst in the two long lines filled with abusive terms (*ὄρτυγας—μηχανοδίφας*, and *Γοργόνες—ἰχθυολῦμαι*) each word in the strophe has its exact counterpart metrically corresponding to it in the antistrophe.〉 The translation is an attempt to reproduce the exact metrical system of the original.

ἀντιβολῇ μετὰ τῶν παίδων χορεῦσαι,
μήθ' ὑπάκουε μήτ' ἔλ-
θῃς συνέριθος αὐτοῖς,
ἀλλὰ νόμιζε πάντας
ὄρτυγας οἰκογενεῖς, γυλιαύχενας ὀρχηστάς,
νεννοφυεῖς, σφυράδων ἀποκνίσματα, μηχανοδίφας.
καὶ γὰρ ἔφασχ' ὁ πατὴρ ὃ παρ' ἐλπίδας
εἶχε τὸ δρᾶμα γαλῆν τῆς
ἑσπέρας ἀπάγξαι.

τοιάδε χρὴ Χαρίτων δαμώματα καλλικόμων [ἀντ.

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784. *παίδων*] Three sons of Carcinus were dancers and one was also a Tragic poet: their dwarfish ungainly figures, and their extraordinary contortions as they danced in their father's choruses, were constant subjects for the mirth of Aristophanes. See especially the closing scene in the Wasps where all three are introduced. They seem to have invented some mechanical contrivances to assist their efforts; for Xenocles, who was one of them, is, as the Scholiast observes, called by Plato Comicus Ξενοκλῆς ὁ δωδεκαμήχανος, and here we find them all described as *μηχανοδίφας*.

788. *ὄρτυγας οἰκογενεῖς*] Quails were domesticated in great numbers at Athens, and trained for the sport of *ὀρτυγοκοπία*, which is described by Pollux ix, Segm. 102, 108, 109. ⟨See the Commentary on Birds 1299.⟩ A ring was drawn round the bird, which was then struck sharply on the head with the finger. If it stood its ground, its owner won: if it backed out of the ring, he lost. Sometimes the game was played for money; at other times the bird itself was the stake. Quail-fighting is, or was, much in vogue, Buffon observes (Wood's translation, xii. 425, &c.), in Italy; and also in the East, where, to use the language of Mr. Curzon, in his Armenia, "quails are as plenty as flies." ⟨Shakespeare, following Plutarch (Antony 33) makes Antony say of Augustus "His quails Beat mine, inhooped, at odds," Ant. and Cleop. ii. 3.⟩ They are game and pugnacious little birds: "ecce coturnices inter sua proelia vivunt," says Ovid, Amor. ii. 6. 27; but Buffon, who collects much curious information on the subject, remarks that they fight with their own species only, which implies jealousy rather than a temper naturally quarrelsome. And this seems to agree with the observations of Aristotle, Hist. Animal. ix. 9. Antiochus, the unlucky lieutenant of Alcibiades, first gained his patron's favour by capturing and restoring to him a tame quail, which had escaped from its master's robe in his flurry and delight at the applause which attended his first public appearance

Ask thee to join with his sons in choral dances,
Hearken not, come not, stand not
As an ally beside them,
Think of them all as merely
Little domestical quails, ballet-dancers with wallet necks,
Nipped from the droppings of goats, small, stunted, machinery-hunters.
Yea, for their father declared that the drama which
Passed all his hopes, in the evening
By the cat was strangled.

These are the songs of the fair sweet Graces with beautiful hair,

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(Plutarch, Alcib. chap. 10). The Scholiast doubts whether the sons of Carcinus owe their sobriquet of tame quails to their appearance or to their tempers; but we may suppose that they were termed quails from their diminutive stature and *οἰκογενεῖς* because homebred birds were less valuable, as less suited for *ὀρτυγοκοπία* than wild ones. Athenaeus (ix. 48) observes that Aristophanes has shortened the *υ* in *ὄρτυγας* to suit the metre. ⟨*γυλιαύχενας, wallet-necked.* We cannot tell the precise meaning of this epithet, because we do not know what was the shape of the *γύλιος*, the soldier's wicker wallet; see the Commentary on Ach. 1097. But it was probably twisted in some way so as to accommodate itself to the soldier's person; so that the allusion here, as infra 864, is to their distorted figures while dancing. *νάννος*, or as it is more commonly spelled *νᾶνος*, signifies a misshapen dwarf. *σφυράδες δέ εἰσι τὰ τῶν αἰγῶν καὶ προβάτων ἀποπατήματα. ταύταις οὖν ἀπεικάζει αὐτούς, μᾶλλον δὲ οὐδὲ ταύταις, ἀλλὰ τοῖς ἀποκνίσμασιν αὐτῶν καὶ ἀποτμήμασιν, μηχανοδίφας δὲ εἶπεν αὐτούς, ἐπειδὴ πολλάκις ὡς τραγῳδοὶ μηχανὰς εἰσέφερον, ἡνίκα θεοὺς ἐμιμοῦντο ἀνερχομένους ἢ κατερχομένους ἐκ τοῦ οὐρανοῦ ἢ ἄλλο τι τοιοῦτον.*— Scholiast.⟩

795. *γαλῆν*] The Scholiast says that Carcinus had composed a Play called "The Mice," which, though esteemed by its author one of his happiest efforts, yet proved a total failure. Its untimely fate is described, as if it had been in truth the animals whose name it bore, a witticism not dissimilar to that of the Emperor Augustus, who, when asked what had become of his "Ajax" (a tragedy which he had commenced to write, but had afterwards obliterated), replied, "*In spongiam incubuit*," in allusion to the fate of the hero falling on his sword (*πεπτῶτα τῷδε περὶ νεορράντῳ ξίφει*, Soph. Ajax 828), Macrobius, Saturnalia ii. 4.

797. *τοιάδε*] The strophe is immediately followed by the antistrophe, *ἐπεὶ οὐ κεῖται μεταξὺ τὸ ἐπίρρημα*, says the Scholiast. The opening lines of the antistrophe are adapted from a passage

τὸν σοφὸν ποιητὴν
ὑμνεῖν, ὅταν ἠρινὰ μὲν φωνῇ χελιδὼν
ἑζομένη κελαδῇ, χορὸν δὲ μὴ ᾽χῃ Μόρσιμος
μηδὲ Μελάνθιος, οὗ δὴ
πικροτάτην ὅπα γηρύσαντος ἤκουσ᾽,
ἡνίκα τῶν τραγῳδῶν
τὸν χορὸν εἶχον ἀδελ-
φός τε καὶ αὐτὸς, ἄμφω
Γοργόνες ὀψοφάγοι, βατιδοσκόποι, ἅρπυιαι,
γραοσόβαι, μιαροὶ, τραγομάσχαλοι, ἰχθυολῦμαι·

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in the Oresteia of Stesichorus, which is arranged by Bp. Blomfield, Mus. Crit. ii. 266, as follows :

τοιάδε χρὴ Χαρίτων δαμώματα
καλλικόμων ὑμνεῖν Φρύγιον μέλος ἐξευρόντα
ἁβρῶς ἦρος ἐπερχομένου.

And again *ὅταν ἦρος ὥρᾳ κελαδῇ χελιδών.*

800. *χελιδὼν ἑζομένη*] Meineke, without the slightest reason, alters *ἑζομένη* into *ἡδομένη* (*ἡδομένῃ*, Bergk) ; but the MS. reading is better in itself, and is strongly confirmed by Frogs 682, Eur. Phoen. 1517, Rhesus 547. "The swallow," says Gilbert White (Selborne ii. 18), "is a delicate songster, and in soft and sunny weather sings both perching and flying, on trees in a kind of concert, and on chimney tops." Chaucer (Cant. Tales 3257), speaking in praise of a woman's voice, says

But of hire song, it was as loud and yerne
As any swalow sitting on a berne.

Artemidorus (ii. 66) describes the swallow's song as *ᾄσμα ἐνδοτικὸν καὶ κελευστικὸν πρὸς ἔργα.* And he says that, while it is absent, all Nature is stagnant : *ὅταν δὲ τὸ ἔαρ παραβάλῃ, πρώτη πρόεισιν ὑποδεικνύουσα τῶν ἔργων ἕκαστα, καὶ ὅταν γε φαίνηται, οὐδέποτε ἐσπέρας ᾄδει, ἀλλ᾽ ἔωθεν ἡλίου ἀνίσχοντος. Ἔστιν οὖν ἀγαθὴ καὶ πρὸς ἔργα καὶ πράξεις, καὶ πρὸς μουσικήν.* A bronze swallow was, therefore, a fit symbol to place over a poet's grave. See the Vita Sophoclis.

801. *χορὸν δὲ μὴ ᾽χῃ*] For it was not every play which could be exhibited at the Dionysia, but only the three which the presiding Archon had selected as worthy the allotment of a Chorus and the proper staff of actors. Thus, merely to be one of the selected exhibitors was in itself a considerable success : *παρὰ γὰρ τοῖς Ἀθηναίοις*, says the Scholiast on Plato's Republic, Book ii ad fin., *χοροῦ ἐτύγχανον κωμῳδίας καὶ τραγῳδίας ποιηταὶ οὐ πάντες, ἀλλ᾽ οἱ εὐδοκιμοῦντες καὶ δοκιμασθέντες ἄξιοι.* In Frogs 94 Aristophanes speaks of a multitude of poets, "*who get one Chorus, and are heard no more*," *ἃ φροῦδα θἀττον, ἢν μόνον χορὸν λάβῃ.* And it is said (though it is

Which it well beseemeth
This poet of wisdom to chant, while softly resting
Warbles the swallow of spring; and Morsimus no chorus gains,
No, nor Melanthius either.
Well I remember his shrill discordant chatter,
When the tragedians' chorus
He and his brother tutored,
Both of them being merely
Gorgons, devourers of sweets, skate-worshippers, and harpies,
Pests of old maids, rank fetid as goats, destroyers of fishes.

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not perhaps quite certain whether in jest or earnest) that on one occasion, at least, Sophocles himself was refused a Chorus (Athenaeus xiv, chap. 43). In the Republic, ubi supr., Plato is citing from Aeschylus a speech of Thetis, expressing sentiments which the philosopher esteems unworthy of a heavenly speaker; and he says that, if a poet uses such language as this about the Gods, we will take it ill, *καὶ χορὸν οὐ δώσομεν*.

802. Μόρσιμος—Μελάνθιος] This is not the only occasion on which these two sorry tragedians are assailed by Aristophanes. "If I hate thee not, set me to learn a play of Morsimus," say the Chorus to Cleon (Knights 401), by way of imprecation. And in Frogs 151, those who have transcribed a speech of Morsimus are classed in the shades below with parricides, perjurers, and the worst of villains. Melanthius is attacked in the Birds, and inf. 1009 he is mentioned as a glutton, which explains the use of the epithets *ὀψοφάγοι, ἰχθυολῦμαι* below. ⟨Indeed he was so notorious for his *ἰχθυοφαγία* that Archippus in his Comedy of the Ἰχθῦς depicted him as cast to the fishes, to be, in his turn, devoured by them (Athenaeus viii, chap. 30, p. 343 C); an act of retributive justice in which, upon the principles of the philosopher Demonax, he ought to have cheerfully acquiesced. For when Demonax was embarking on a perilous voyage, and some friend warned him that he would probably be food for fishes, "And very unreasonable I should be," replied the philosopher, "if I who have devoured so many fishes, should object in my turn to be devoured by *them*." Κάρτα (so I read for the κᾆτα of the MSS. and edd.) *ἀγνώμων ἂν εἴην, ὀκνῶν ὑπὸ ἰχθύων καταδασθῆναι, τοσούτους αὐτὸς ἰχθῦς καταφαγών*.—Lucian, Demonax 35.⟩ The general, though by no means the universal, opinion of modern editors is that Morsimus was a brother of Melanthius, and is the person here spoken of as *ἀδελφὸς*, but the Scholiasts do not favour this view, and we have no data for determining the question.

ὧν καταχρεμψαμένη μέγα καὶ πλατὺ
Μοῦσα θεὰ μετ' ἐμοῦ ξύμ-
παιζε τὴν ἑορτήν.

ΤΡ. ὡς χαλεπὸν ἐλθεῖν ἦν ἄρ' εὐθὺ τῶν θεῶν.
ἔγωγέ τοι πεπόνηκα κομιδῇ τὼ σκέλη.
μικροὶ δ' ὁρᾶν ἄνωθεν ἦστ'. ἔμοιγέ τοι
ἀπὸ τοὐρανοῦ 'φαίνεσθε κακοήθεις πάνυ,
ἐντευθενὶ δὲ πολύ τι κακοηθέστεροι.
ΟΙ. ὦ δέσποθ', ἥκεις; ΤΡ. ὡς ἐγὼ 'πυθόμην τινός.
ΟΙ. τί δ' ἔπαθες; ΤΡ. ἤλγουν τὼ σκέλη μακρὰν ὁδὸν
διεληλυθώς. ΟΙ. ἴθι νυν, κάτειπέ μοι, ΤΡ. τὸ τί;
ΟΙ. ἄλλον τιν' εἶδες ἄνδρα κατὰ τὸν ἀέρα
πλανώμενον πλὴν σαυτόν; ΤΡ. οὔκ, εἰ μή γέ που
ψυχὰς δύ' ἢ τρεῖς διθυραμβοδιδασκάλων.
ΟΙ. τί δ' ἔδρων; ΤΡ. ξυνελέγοντ' ἀναβολὰς ποτώμεναι,
τὰς ἐνδιαεριανερινηχέτους τινάς.

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815. *καταχρεμψαμένη πλατύ*] ⟨Lucian was probably thinking of this passage when he makes the dead Tyrant, Megapenthes, complain that after his death his slave Cario came, and struck and insulted him; *τέλος δὲ πλατὺ χρεμψάμενος καὶ καταπτύσας μου, καὶ "ἐς τὸν τῶν ἀσεβῶν χῶρον ἄπιθι" ἐπειπὼν ᾤχετο*, Cataplus 12.⟩

819. *ὡς χαλεπόν*] During the foregoing Parabasis the upper stage together with the statue of Peace is withdrawn, and the scene again, as at first, represents the exterior of the house of Trygaeus. Trygaeus himself appears, leading in Harvesthome and Mayfair. We see no more of the colossal statue of Peace.

822. *κακοήθεις*] *ἀνθυπήλλαξεν ἀντὶ τοῦ εἰπεῖν μικροί.*—Scholiast.

824. ΟΙ.] ⟨This is the Servant who at the commencement of the Play was superintending the feeding of the beetle, and was called "the First Servant." As there observed, he is the steward or confidential attendant of Trygaeus, and in that character he co-operates with his master during the remainder of the Comedy. The Second Servant, whose business it was to feed the beetle, left the stage when that duty was performed, supra 49, and returns no more.⟩

825. *τί δ' ἔπαθες*;] The servant's question, "How fared you?" merely refers to the general success of Trygaeus in the object of his journey; but Trygaeus chooses to understand it as meaning, "What have you suffered?"

829. *διθυραμβοδιδασκάλων*] The Scho-

Thou having spit on them largely and heavily,
Join in the festival dances,
Heavenly Muse, beside me.

TRYG. O what a job it was to reach the Gods!
I know I'm right fatigued in both my legs.
How small ye seemed down here! why from above
Methought ye looked as bad as bad could be,
But here ye look considerably worse.

SERV. What, master, YOU returned! TRYG. So I'm informed.

SERV. What have you got? TRYG. Got? pains in both my legs.
Faith! it's a rare long way. SERV. Nay, tell me, TRYG. What?

SERV. Did you see any wandering in the air
Besides yourself? TRYG. No; nothing much to speak of,
Two or three souls of dithyrambic poets.

SERV. What were they after? TRYG. Flitting round for odes,
Those floating-on-high-in-the-airy-sky affairs.

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liast remarks that the dithyrambic poets are constantly (*συνεχῶς*) being satirized as drawing their inspiration from the clouds and air. And see Clouds 333–7; Birds 1384–90. The word *ἀναβολὰς* in the next line is universally translated "preludes," but it would seem from Aristotle's Rhetoric, iii. 9. 1, that, as applied to dithyrambic poetry, it involves the idea of a long, continuous, rambling ode, unconfined by stanza or strophe, and terminating only with the termination of its subject. *Τὴν δὲ λέξιν ἀνάγκη εἶναι ἢ εἰρομένην καὶ τῷ συνδέσμῳ μίαν, ὥσπερ αἱ ἐν τοῖς διθυράμβοις ἀναβολαί. ἢ κατεστραμμένην καὶ ὁμοίαν ταῖς τῶν ἀρχαίων ποιητῶν ἀντιστρόφοις.—λέγω δὲ εἰρομένην, ἣ οὐδὲν ἔχει τέλος καθ' αὑτήν, ἂν μὴ τὸ πρᾶγμα λεγόμενον τελειωθῇ.—κατεστραμμένη δὲ ἡ ἐν περιόδοις. κ.τ.λ.* Twining (note 17 to the Poetics) remarking that, by *ἀναβολαί*, Aristotle means the long, irregular, protracted odes of the more modern dithyrambic poets, as opposed to the old and simple poetry in stanzas, compares Cicero, de Oratore iii. 48. A specimen of these dithyrambic *ἀναβολαὶ* is given in the Birds, ubi supr.

831. *ἐνδιαεριανερινηχέτους*] ⟨I leave this word as it stands in the best MSS. because the Scholiast's remark *Δίδυμος πεπλάνηται λέγων αὐερινηχέτους· οὐ γὰρ λέγουσιν αὐέρα οὗτοι* shows that the suspicious *-αυερι-* was *a* (if not *the*) reading before the commencement of our era, and implies that it was regarded as a burlesque repetition of *-αερι-*. Otherwise I might have preferred *ἐνδιδιεροαερι-*

ΟΙ. οὐκ ἦν ἄρ' οὐδ' ἃ λέγουσι κατὰ τὸν ἀέρα,
ὡς ἀστέρες γιγνόμεθ', ὅταν τις ἀποθάνῃ;
ΤΡ. μάλιστα. ΟΙ. καὶ τίς ἐστιν ἀστὴρ νῦν ἐκεῖ;
ΤΡ. Ἴων ὁ Χῖος, ὅσπερ ἐποίησεν πάλαι
ἐνθάδε τὸν Ἀοῖόν ποθ'· ὡς δ' ἦλθ', εὐθέως
Ἀοῖον αὐτὸν πάντες ἐκάλουν ἀστέρα.
ΟΙ. τίνες γάρ εἰσ' οἱ διατρέχοντες ἀστέρες,
οἳ καόμενοι θέουσιν; ΤΡ. ἀπὸ δείπνου τινὲς
τῶν πλουσίων οὗτοι βαδίζουσ' ἀστέρων,
ἱπνοὺς ἔχοντες, ἐν δὲ τοῖς ἱπνοῖσι πῦρ.
ἀλλ' εἴσαγ' ὡς τάχιστα ταυτηνὶ λαβών,
καὶ τὴν πύελον κατάκλυζε, καὶ θέρμαιν' ὕδωρ·
στόρνυ τ' ἐμοὶ καὶ τῇδε κουρίδιον λέχος.
καὶ ταῦτα δράσας ἧκε δεῦρ' αὖθις πάλιν·
ἐγὼ δ' ἀποδώσω τήνδε τῇ βουλῇ τέως.
ΟΙ. πόθεν δ' ἔλαβες ταύτας σύ; ΤΡ. πόθεν; ἐκ τοὐρανοῦ.
ΟΙ. οὐκ ἂν ἔτι δοίην τῶν θεῶν τριώβολον,

νηχέτους, *those floating in sunshiny liquid air sort of things.* Aristophanes is compressing into a single word the scornful description of contemporary dithyrambists, which in other Comedies he gave at greater length; εἶτ' ἀερίας, διερὰς, γαμψοὺς οἰωνοὺς ἀερονηχεῖς, Clouds 337; ἀέρια καὶ σκότιά γε καὶ κυαναυγέα, Birds 1389. The final τινὰς throws an air of indefiniteness about the description; and as to its following the article, τὰς, at the commencement of the line, Paley refers to Oed. Tyr. 107, Oed. Col. 289.)

832. ἃ λέγουσι] Various passages bearing on this notion are collected by Sir George Cornewall Lewis, in his treatise on the Astronomy of the Ancients, chap. v, sec. 15. It seems to have been a mere poetic fancy, and not a philosophic doctrine.

836. Ἀοῖον] Referring, the Scholiast says, to an ode which Ion of Chios (who seems to have died shortly before the date of this Play) had composed, and which commenced

Ἀοῖον ἀεροφοίταν
ἀστέρα μείναμεν,
ἀελίου λευκοπτέρυγα πρόδρομον.
The Star o' the Morn we awaited,
The Star through the atmosphere floating,
The white-winged herald of Day.

Bentley (Epistle to Mill, ii. 304-31, Dyce) throws a flood of light on the writings of Ion of Chios and discusses this fragment in particular.

838. διατρέχοντες ἀστέρες] The opi-

SERV. Then 'tisn't true what people say about it,
That when we die, we straightway turn to stars?
TRYG. O yes it is. SERV. And who's the star there now?
TRYG. Ion of Chios, who on earth composed
"Star o' the Morn," and when he came there, all
At once saluted him as "Star o' the Morn."
SERV. And did you learn about those falling stars
Which sparkle as they run? TRYG. Yes, those are some
Of the rich stars returning home from supper,
Lanterns in hand, and in the lanterns fire.
But take this girl at once, and lead her in;
Deluge the bath, and make the water warm;
Then spread the nuptial couch for her and me:
And when you've finished, hither come again.
Meanwhile I'll give this other to the Council.
SERV. Whence have you brought these maidens?
TRYG. Whence? from heaven.
SERV. I wouldn't give three halfpence for the Gods

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nions of ancient observers on the subject of falling stars and aerolites are collected and discussed by Alex. von Humboldt, Cosmos iii. 419 seq., ed. Sabine. Modern science has had great difficulty in answering the servant's question; but it seems now to be established that they are small planetary bodies revolving round the sun, which entering the earth's atmosphere with inconceivable velocity become ignited by the friction and dissolve into fiery vapour.

843. *ὕδωρ*] The water in which the brides of Athens bathed was drawn from the fountain originally called Callirrhoe, and afterwards Enneacrounos (Thuc. ii. 15; Pollux iii, segm. 43). The bride with reference to whom these directions are given is, of course, Harvesthome: Mayfair is to be delivered to the Council.

848. *τριώβολον*] ⟨This was a symbol of worthlessness. Cf. Plutus 125. This use of the word passed from the Greeks to the Latins, with whom *homo trioboli*, and still more *homo non trioboli*, signified an absolutely worthless fellow, Plautus, Poenulus i. 2. 168, ii. 17; Rudens v. 2. 43 and 67, 3. 11. It is frequently used by St. Chrysostom, generally in the form *τριωβολιμαῖος*. In Hom. xxi in Eph. (162 C) Greek cynics are styled *τριωβολιμαῖοι ἄνδρες, φιλοσοφίαν ἀναδεξά-*

εἰ πορνοβοσκοῦσ' ὥσπερ ἡμεῖς οἱ βροτοί.
ΤΡ. οὔκ, ἀλλὰ κἀκεῖ ζῶσιν ἀπὸ τούτων τινές. 850
ΟΙ. ἄγε νυν ἴωμεν. εἰπέ μοι, δῶ καταφαγεῖν
ταύτῃ τι; ΤΡ. μηδέν· οὐ γὰρ ἐθελήσει φαγεῖν
οὔτ' ἄρτον οὔτε μᾶζαν, εἰωθυῖ' ἀεὶ
παρὰ τοῖς θεοῖσιν ἀμβροσίαν λείχειν ἄνω.
ΟΙ. λείχειν ἄρ' αὐτῇ κἀνθάδε σκευαστέον. 855

ΧΟ. εὐδαιμονικῶς γ' ὁ πρεσ- [στρ.
βύτης, ὅσα γ' ὧδ' ἰδεῖν,
τὰ νῦν τάδε πράττει.
ΤΡ. τί δῆτ', ἐπειδὰν νυμφίον μ' ὁρᾶτε λαμπρὸν ὄντα;
ΧΟ. ζηλωτὸς ἔσει, γέρων 860
αὖθις νέος ὢν πάλιν,
μύρῳ κατάλειπτος.
ΤΡ. οἶμαι. τί δῆθ', ὅταν ξυνὼν τῶν τιτθίων ἔχωμαι;
ΧΟ. εὐδαιμονέστερος φανεῖ τῶν Καρκίνου στροβίλων.
ΤΡ. οὔκουν δικαίως; ὅστις εἰς 865
ὄχημα κανθάρου 'πιβὰς
ἔσωσα τοὺς Ἕλληνας, ὥστ'

μενοι τριωβολιμαῖον. So in Hom. xxxvii in Matth. (421 D) *ἄνθρωποι μαστιγίαι καὶ τριωβολιμαῖοι*; and in Hom. lxiii in Matth. (633 D) *τριῶν ὀβολῶν οὐκ ἂν ἔφην ἀξίους εἶναι τοὺς οὕτω πλουτοῦντας.*〉

850. *οὔκ, ἀλλά*] The *ἀλλὰ* qualifies the universality of the negative; see the note on Wasps 9, "No, they don't do that: yet, even there, some get their living by these girls." Ἀπὸ *τούτων* is explained by Richter to be *ἀπὸ τῶν πορνῶν* vel *τοῦ πορνοβοσκεῖν*, but no doubt it refers to Harvesthome and Mayfair, and to the offerings made to the Gods in the times of vintage, and on the occasion of public spectacles: just as both in the Birds 1514–20, &c., and in the Plutus 1114–23, &c., the Gods are represented as depending for their very existence upon the sacrifices offered upon their altars.

854. *ἀμβροσίαν λείχειν*] 〈Trygaeus employs the word *λείχειν* in its ordinary sense of *lapping up, eating*; Knights 1089, Wasps 738. The servant in the following line diverts it into a coarse allusion; *εἰς τὸ κακέμφατον τῆς πόρνης λέγεται*, as the Scholiast says.〉

If they keep brothels as we mortals do.

TRYG. No, no: yet even there some live by these.

SERV. Come on then, mistress: tell me, must I give her
Nothing to eat? TRYG. O no, she will not touch
Our wheat and barley bread: her wont has been
To lap ambrosia with the Gods in heaven.

SERV. Lap! we'll prepare her lap then here on earth.

CHOR. O what a lucky old man!
Truly the whole of your plan
Prospers as well as it can.

TRYG. I really wonder what you'll say when I'm a bridegroom spruce and gay.

CHOR. All men will gaze with delight.
Old as you are you'll be quite
Youthful and perfumed and bright.

TRYG. What, when you see her tender waist by these encircling arms embraced?

CHOR. Why then we'll think you happier far than Carcinus's twistlings are.

TRYG. And justly too, methinks, for I
On beetleback essayed to fly,
And rescued Hellas, worn with strife,

856–69. *εὐδαιμονικῶς . . . καθεύδειν*] ⟨This little metrical system is repeated infra 909–21. The first two speeches of the Chorus are glyconics, but all the rest of the system is in the iambic metre.⟩

858. *τὰ νῦν τάδε*] ⟨*Ἀττικοὶ οὕτως ἔλεγον ἀντὶ τοῦ νῦν.*—Scholiast. The phrase is found several times in Euripides. Dindorf refers to Eur. Heracl. 841, and to Elmsley's note there citing Iph. Aul. 537 and Herc. Fur. 246.⟩

862. *μύρῳ*] For in ancient marriages the bridegroom (as well as the bride) was "perfumed with myrrh and frankincense, with all powders of the merchant." *μύροισιν μυρίσαι στακτοῖς ὁπόταν νύμφην ἀγάγησθον*, Plutus 529; whence Catullus, lxi. 142, addresses a bridegroom as "unguentate."

864. *στροβίλων*] This word signifies any twisted or distorted object, a fircone, a top, or the like. It is here used *παρὰ προσδοκίαν* for *παίδων*, in allusion to the twirls and contortions, or the strange figures of the sons of Carcinus. See on 784 supr.

ἐν τοῖς ἀγροῖς
ἅπαντας ὄντας ἀσφαλῶς
κινεῖν τε καὶ καθεύδειν.

ΟΙ. ἡ παῖς λέλουται καὶ τὰ τῆς πυγῆς καλά·
ὁ πλακοῦς πέπεπται, σησαμῆ ξυμπλάττεται,
καὶ τἄλλ' ἀπαξάπαντα· τοῦ πέους δὲ δεῖ. 870
ΤΡ. ἴθι νυν ἀποδῶμεν τήνδε τὴν Θεωρίαν
ἀνύσαντε τῇ βουλῇ τι. ΟΙ. ταυτηνί; τί φῄς;
αὕτη Θεωρία 'στὶν, ἣν ἡμεῖς ποτε
ἐπαίομεν Βραυρῶνάδ' ὑποπεπωκότες;
ΤΡ. σάφ' ἴσθι, κἀλήφθη γε μόλις. ΟΙ. ὦ δέσποτα, 875
ὅσην ἔχει τὴν πρωκτοπεντετηρίδα.
ΤΡ. εἶεν, τίς ἐσθ' ὑμῶν δίκαιος, τίς ποτε,
τίς διαφυλάξει τήνδε τῇ βουλῇ λαβών;
οὗτος, τί περιγράφεις; ΟΙ. τὸ δεῖν', εἰς Ἴσθμια

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868. ἡ παῖς λέλουται] ⟨The Servant, who had left the stage at the commencement of the foregoing system to take Harvesthome to the bath, now returns to say that his mission is accomplished. We should have expected that the marriage would immediately take place, but instead of that the subject is altogether dropped for more than 300 lines, and only reappears in the closing scenes of the Play.⟩

869. σησαμῆ] The sesame-cake was (from the prolific qualities of the sesame, διὰ τὸ πολύγονον, Menander apud Schol.) selected as the recognized wedding-cake at Athens. ἐν τοῖς γάμοις ἐδίδοσαν σησαμῆν ἐπεὶ πολυγονώτατον σήσαμον.—Photius. Our old custom of throwing rice at weddings was founded on the same idea.

874. Βραυρῶνάδ'] Brauron was an Attic deme, frequently mentioned by old authors, and almost always in connexion with the great quinquennial festival which the Athenian women celebrated there in honour of Artemis, and from which she derived her name of Brauronia (Hdt. vi. 138; Aristoph. Lysist. 645 and the Commentary there; Eurip. Iph. in Taur. 1464; Diphilus ap. Athenæ. vi, chap. 1; Pollux viii, segm. 107; Pausanias i, chap. 33, viii, chap. 46; Suidas, sub voc. ἄρκτος, and frequently elsewhere). Nor can I doubt that Aristophanes is here alluding to that renowned festival. The statement of the Scholiast here, ἐκεῖ τὰ Διονύσια ἤγετο, καὶ μεθύοντες πολλὰς πόρνας ἥρπαζον, is unsupported by any authority (for Suidas, sub voc. Βραυρὼν, and the Scholiast on Demosth. in Cononem, merely transcribe

And stored your life
With pleasant joys of home and wife,
With country mirth and leisure.

SERV. Well, sir, the girl has bathed and looks divinely:
They mix the puddings, and they've made the cakes;
Everything's done: we only want the husband.

TRYG. Come then and let us give Mayfair at once
Up to the Council. SERV. What do you say? Mayfair!
Is this May Fair? the Fair we kept at Brauron,
When we were fresh and mellow, years ago?

TRYG. Aye, and 'twas work enough to catch her. SERV. O!
How neat her pasterns, quite a five-year-old.

TRYG. (*Looking round upon the audience.*)
Now, have you any there that I can trust?
One who will lead her safely to the Council?
(*To the servant.*)
What are you scribbling? SERV. Marking out a place

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his words); and, although adopted by every editor of Aristophanes, and approved by Hemsterhuys on Pollux ix, segm. 74, seems to me a mere unfounded suggestion made in forgetfulness of the great festivities which really brought Athenian women to the little borough of Brauron. The word *πρωκτοπεντετηρίδα*, inf. 876, refers to the circumstance that the festival was a quinquennial one. ⟨In the 54th chapter of the Polity of Athens we have a list of all the quinquennial festivals controlled by Athens. The list includes the Brauronia, but does not include any Dionysian festival; a circumstance which appears to prove conclusively the view taken in this note. Instead of saying *ἐπέμπομεν* (scil. *τὴν πομπὴν*) Βραυρῶνάδε, the speaker, adapting his language to the Mayfair on the stage, and regardless of grammar, says *ἐπαίομεν* (infra 898) Βραυρῶνάδε. The Scholiast explains *ἐπαίομεν* by *συνουσιάζομεν, ἡλαύνομεν*. And had the speaker said *ἠλαύνομεν* (Eccl. 39) his language would have been more grammatical, but less suited to the festival, and less similar to *ἐπέμπομεν*.⟩

879. *εἰς Ἴσθμια*] This passage, though generally misunderstood by the commentators, is clearly explained by the Scholiast. While Trygaeus is speaking to the audience (to whom the pronoun *ὑμῶν*, two lines above, refers), the servant seizing the opportunity, *τῷ δακτύλῳ περιγράφει*, draws a line with

σκηνὴν ἐμαυτοῦ τῷ πέει καταλαμβάνω.
ΤΡ. οὔπω λέγεθ' ὑμεῖς τίς ὁ φυλάξων; δεῦρο σύ·
καταθήσομαι γὰρ ἐς μέσους αὐτός σ' ἄγων.
ΟΙ. ἐκεινοσὶ νεύει. ΤΡ. τίς; ΟΙ. ὅστις; Ἀριφράδης,
ἄγειν παρ' αὐτὸν ἀντιβολῶν. ΤΡ. ἀλλ', ὦ μέλε,
τὸν ζωμὸν αὐτῆς προσπεσὼν ἐκλάψεται.
ἄγε δὴ σὺ κατάθου πρῶτα τὰ σκεύη χαμαί.
βουλὴ, πρυτάνεις, ὁρᾶτε τὴν Θεωρίαν.
σκέψασθ' ὅσ' ὑμῖν ἀγαθὰ παραδώσω φέρων,
ὥστ' εὐθέως ἅραντας ὑμᾶς τὼ σκέλη
ταύτης μετέωρα καταγαγεῖν ἀνάρρυσιν.
τουτὶ δ' ὁρᾶτε τοὐπτάνιον ἡμῖν καλόν.
διὰ ταῦτα καὶ κεκάπνικέ τἄρ'· ἐνταῦθα γὰρ
πρὸ τοῦ πολέμου τὰ λάσανα τῇ βουλῇ ποτ' ἦν.

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his finger round *τὰ ἰσχία*, so as to include *τὸ αἰδοῖον, τῆς Θεωρίας*. Being asked what he is doing, he explains that it is there he wishes to pitch *his* tent at the approaching games, *εἰς Ἴσθμια*. He selects the Isthmian games, partly, perhaps, with a pun upon *ἰσχία*, and partly for the reason given by the Scholiast, viz., that the space at those games being very confined, people were accustomed to take places for their tents some time beforehand. At those games, too, the Athenians enjoyed certain rights of *προεδρία*. See Plutarch's Theseus, chap. 25. For *τὸ δεῖνα* see on 268 supr.

883. *Ἀριφράδης*] The same bestial habit is imputed to Ariphrades, in Knights 1285 and Wasps 1283. With the phraseology here employed compare supr. 716 and 855. In its better sense *ζωμὸς* is used both here and supr. 716 of the broth consumed *ἐν ταῖς θεωρίαις*.

886. *σκεύη*] Mayfair seems, as the Scholiast observes, to have brought with her certain "symbols of peace and husbandry"; possibly, amongst them, a small *ὀπτάνιον*, inf. 891; unless the word is there used solely, as no doubt, it is mainly, *πρὸς τὸ κακέμφατον*, with a jest somewhat similar to that in Wasps 1373–5.

887. *βουλή*] In the Athenian, as in the Roman, theatre a distinct place was assigned to the Senate; and I imagine that, in this address, Trygaeus advances with Mayfair to that part of the stage which is nearest to the senatorial benches (*τὸ βουλευτικὸν*, Birds 794, and the Scholiast there). In the address itself *Θεωρία* is considered, as she has already been in more passages than one, in a double aspect, as a woman and as a public spectacle; and *ἅπαντα*, says the

To pitch my tent in, at the Isthmian games.

TRYG. Well, is there none can take her? come to me then;
I'll go myself, and set you down amongst them,

SERV. Here's some one making signs. TRYG. Who is it? SERV. Who!
Ariphrades: he wants her brought *his* way.

TRYG. No: I can't bear his dirty sloppy way.
So come to me, and lay those parcels down.
(*Leads her forward towards the βουλευτικόν.*)
Councillors! Magistrates! behold May Fair!
And O remember what a deal of fun
That word implies: what pastimes and what feasts.
See here's a famous kitchen-range she brings;
'Tis blacked a little: for in times of Peace
The jovial Council kept its saucepans there.
Take her and welcome her with joy; and then

Scholiast, *ὡς ἐπὶ συνουσίας σχημάτων καὶ θεωρίας λέγεται.* There is, unfortunately, abundance of material in both Greek and Roman literature for illustrating in all its details the grosser meaning of the passage. But I have purposely confined my translation (if the vague paraphrase I offer be worthy of the name) to the description, which the poet intends also to give, of the legitimate amusements afforded by a public spectacle: *πάσας γὰρ πανηγύρεις θεωρίας ἐκάλουν.* And, so far as seemed practicable, I have done the same with the Commentary.

890. *καταγαγεῖν* ⟨'Ανάρρυσιν⟩ *'Ανάρρυσις, the Day of Sacrifice,* was one of the Apaturian feast days, deriving its name from *ἀναρρύειν, to sacrifice,* literally, to draw back the victim's head for the purpose of slaying it. *ἀναρρύειν· θύειν. ἀνάρρυσις· ἡ θυσία. ἐπειδὴ θύοντες ἀνέκλων τοὺς τραχήλους τῶν θυομένων, ἐπὶ τὰ ἄνω τρέποντες. οὕτω δὲ ἑορτὴ ἐκαλεῖτο παρὰ 'Αθηναίοις. "Ομηρος* (Iliad i. 459) *αὖ ἔρυσαν.*—Etymol. Magn. The word *καταγαγεῖν* has probably some unsavoury meaning with regard to Mayfair, and is therefore employed (instead of *ἄγειν* or *ἀνάγειν*) with *'Ανάρρυσιν* in the sense of "keeping the feast."⟩

891. *ὀπτάνιον*] ⟨*τὸ μαγειρεῖον, ὅπου τῇ βουλῇ σκευάζεται μετὰ τὰς θυσίας κρέα.* —Scholiast. *λάσανα,* we are told by the Scholiast and other grammarians, are the same as *χυτρόποδες,* little stands on which *χύτραι* were set over a fire that their contents might be boiled or warmed, *ἐφ' ὧν ἕψεταί τι καὶ φρύγεται* Photius, s.v. *λάσανα. τὸν δὲ καλούμενον χυτρόποδα,* says Pollux x. 99, *ἔστι μὲν λάσανα κεκλημένον εὑρεῖν, ὡς Διοκλῆς ἐν Μελίτταις*

ἀπὸ λασάνων θερμὴν ἀφαιρήσω χύτραν.⟩

ἔπειτ' ἀγῶνά γ' εὐθὺς ἐξέσται ποιεῖν
ταύτην ἔχουσιν αὔριον καλὸν πάνυ,
ἐπὶ γῆς παλαίειν, τετραποδηδὸν ἑστάναι,
[πλαγίαν καταβάλλειν, ἐς γόνατα κύβδ' ἑστάναι,]
καὶ παγκράτιόν γ' ὑπαλειψαμένοις νεανικῶς
παίειν, ὀρύττειν, πὺξ ὁμοῦ καὶ τῷ πέει·
τρίτῃ δὲ μετὰ ταῦθ' ἱπποδρομίαν ἄξετε,
ἵνα δὴ κέλης κέλητα παρακελητιεῖ,
ἅρματα δ' ἐπ' ἀλλήλοισιν ἀνατετραμμένα
φυσῶντα καὶ πνέοντα προσκινήσεται,
ἕτεροι δὲ κείσονταί γ' ἀπεψωλημένοι
περὶ ταῖσι καμπαῖς ἡνίοχοι πεπτωκότες.
ἀλλ', ὦ πρυτάνεις, δέχεσθε τὴν Θεωρίαν.
θέασ' ὡς προθύμως ὁ πρύτανις παρεδέξατο.
ἀλλ' οὐκ ἂν, εἴ τι προῖκα προσαγαγεῖν σ' ἔδει·
ἀλλ' εὗρον ἄν σ' ὑπέχοντα τὴν ἐκεχειρίαν.

ΧΟ. ἦ χρηστὸς ἀνὴρ πολί- [ἀντ.
ταις ἐστὶν ἅπασιν ὅσ-
τις ἐστὶ τοιοῦτος.

ΤΡ. ὅταν τρυγᾶτ', εἴσεσθε πολλῷ μᾶλλον οἷός εἰμι.

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898. πὺξ ὁμοῦ κ.τ.λ.] παρὰ τὸ λεγόμενον "πὺξ ὁμοῦ καὶ τῷ σκέλει," Scholiast; that s "as well boxing as wrestling," both being allowed in the παγκράτιον. Aristotle (Rhetoric i. 5. 14) says ὁ δυνάμενος θλίβειν καὶ κατέχειν, παλαιστικός· ὁ δὲ ὦσαι τῇ πληγῇ, πυκτικός· ὁ δ' ἀμφοτέροις τούτοις, παγκρατιαστικός.

899. τρίτῃ] ⟨that is, τῇ ἡμέρᾳ μετὰ τὴν αὔριον, *the day after to-morrow*. He has provided therefore for a three days' festival (to-day, to-morrow, and the day after), in accordance with his prognostication supra 716. Notwithstanding the mention of the Ἀνάρρυσις supra 890, it seems impossible to identify these three days with the days of the Apaturia.⟩

908. ἐκεχειρίαν] This is rightly explained by the Scholiast to mean that, unless you bribed the Prytanis, he would say, "'Tis a holiday, we can introduce nothing into the Senate to-day," ἐκεχειρία ἐστὶν, οὐ δυνάμεθα σήμερον εἰσάγειν, while all the time he would be holding out his hand for a fee, παίζει πρὸς τὸ ἔχειν τι ἐν τῇ χειρὶ, πρὸς τὸ ὑπέχειν

To-morrow morning let the sports begin:
Then we'll enjoy the Fair in every fashion,
With boxing-matches and with wrestling bouts,
And tricks and games, while striplings soused in oil
Try the pancratium, fist and leg combined.
Then the third day from this, we'll hold the races;
The eager jockeys riding: the great cars
Puffing and blowing through the lists, till dashed
Full on some turning-post, they reel and fall
Over and over: everywhere you see
The hapless coachmen wallowing on the plain.
You lucky Magistrate, receive Mayfair!
Just look, how pleased he seems to introduce her;
You would not though, if you got nothing by it,
No, you'd be holding a Reception day.

CHOR. Truly we envy your fate:
All must allow you're a great
Blessing and boon to the state.

TRYG. Ah, when your grapes you gather in, you'll know what sort of friend I've been.

τὴν χεῖρα ἐπὶ τῷ λαβεῖν. A similar allusion is made in Thesm. 936 to the venality and covetousness of the Prytanes.

ὦ πρύτανι, πρὸς τῆς δεξιᾶς, ἥνπερ φιλεῖς
κοίλην προτείνειν, ἀργύριον ἤν τις διδῷ,
χάρισαι βραχύ τί μοι.

O Sir! Right honoured! grant me one request.
O by that hand I pray you, which you love
To hold out empty, and to draw back full.

And compare Lysias against Andocides 29 (p. 105). And generally as to holding out the hand for a bribe, Eccl. 782, Demosthenes, de F. L. 285 (p. 421).

910. *πολίταις*] I had changed the common reading *πολίτης* into *πολίταις* before I was aware that the same obvious emendation had been proposed by Hermann, and accepted by Weise, Holden, Bergk, and Meineke. The word *τρυγᾶτε*, two lines below, refers to the name of the speaker.

ΧΟ. καὶ νῦν σύ γε δῆλος εἶ·
σωτὴρ γὰρ ἅπασιν ἀν-
θρώποις γεγένησαι.
ΤΡ. φήσεις γ', ἐπειδὰν ἐκπίῃς οἴνου νέου λεπαστήν.
ΧΟ. καὶ πλήν γε τῶν θεῶν ἀεί σ' ἡγησόμεσθα πρῶτον.
ΤΡ. πολλῶν γὰρ ὑμῖν ἄξιος
Τρυγαῖος Ἀθμονεὺς ἐγὼ,
δεινῶν ἀπαλλάξας πόνων
τὸν δημότην
καὶ τὸν γεωργικὸν λεών,
Ὑπέρβολόν τε παύσας.

ΟΙ. ἄγε δὴ, τί νῷν ἐντευθενὶ ποιητέον;
ΤΡ. τί δ' ἄλλο γ' ἢ ταύτην χύτραις ἱδρυτέον;
ΟΙ. χύτραισιν, ὥσπερ μεμφόμενον Ἑρμίδιον;
ΤΡ. τί δαὶ δοκεῖ; βούλεσθε λαρινῷ βοΐ;

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916. λεπαστήν] ⟨εἶδος ποτηρίου μεῖζον ἢ κύλιξ.—Scholiast. κύλικες ἦσαν μεγάλαι, Athenaeus (xi. 70, p. 485), who cites a number of passages in which the word occurs.⟩

920. τὸν δημότην] ⟨δημότης, in states which were not democracies, signified a common person as contrasted with the ruling person or class, but it was never so used by Athenians of Athenians. Here it seems to mean persons collected into townships, as distinguished from the purely agricultural population. He demands the gratitude of town and country alike for having brought back the blessings of peace, and put a stop to that state of things in which Hyperbolus and other demagogues flourished.⟩

922. ΟΙ.] I have given to the Servant the part in this little dialogue which is usually assigned to the Chorus. Throughout these scenes the Chorus is a mere looker-on, and not an active participator in the work.

923. χύτραις ἱδρυτέον] Harvesthome and Mayfair being thus disposed of, the next duty which devolves upon Trygaeus is that of inaugurating the worship of Peace Restored, ταύτην, and he has now to decide upon the votive offerings to be used for that purpose. The first suggestion is an offering of χύτραι, that is, of earthen pots filled with vegetables, boiled pulse, and the like : a memorial and thank-offering, says the Scholiast, both here and at Plutus 1198, for mankind's primitive diet, εὐχαριστήρια ἀπονέμοντες τῆς πρώτης διαίτης. This offering

CHOR. Nay, but already 'tis known;
Yea, for already we own
You have preserved us alone.

TRYG. I think you'll think so when you drain a bowl of newmade wine again.

CHOR. We'll always hold you first and best, except the Gods the ever blest.

TRYG. In truth you owe a deal to me,
Trygaeus, sprung from Athmonè,
For I've released the burgher crew
And farmers too
From toils and troubles not a few;
Hyperbolus I've done for.

SERV. Now what's the next thing that we have to do?

TRYG. What but to dedicate her shrine with pipkins?

SERV. With pipkins! like a wretched little Hermes!

TRYG. Well then, what think you of a stall-fed bull?

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is, however, at once rejected, as unworthy the occasion, and fit only for a μεμφόμενον Ἑρμίδιον, where μεμφόμενον is said to mean "fretful, grumbling at the vileness of his offerings." In the Plutus ubi supr. the offering of χύτραι is adopted, and the χύτραι αἷς τὸν θεὸν ἱδρυσόμεθα are carried off by the old beldame; seemingly for the purpose of introducing a poor pun upon the word γραῦς, which (something like our word *mother*) may designate as well the scum which is usually on the top of the pots as the old woman who is *pro hac vice*, below them. See the lines from Aristoph. Danaides to which the Scholiasts both here and on the Plutus refer, ⟨and which are cited in the Commentary on the Plutus.⟩ The offering to Hermes of a pot containing various vegetables was made on the third day of the Anthesteria which was thence called οἱ χύτροι, Schol. at Ach. 1076, Frogs 218.

925. λαρινῷ] ⟨*well-nourished, stall fed.* Athenaeus (ix. 18, p. 376 B) says that λαρινὸς is strictly an epithet λαρινῶν βοῶν, and offers three derivations of the word: (1) from λαρινεύεσθαι, *to be fattened*, and he quotes from Sophron βόες λαρινεύονται; (2) from a village in Epirus, called Larina; and (3) from their herdsman Larinus who is said to have obtained from Heracles the cattle of Geryon. Photius says that Apollodorus called τοὺς εὐτραφεῖς βοῦς λαρινοὺς, λαρινεύειν γὰρ τὸ σιτεύειν, and he himself explains λαρινοὶ by οἱ πίονες, σιτιστοὶ, λιπαροί. Hesychius says λαρινοὶ βόες· εὐτραφεῖς. Cf. Birds 465.⟩

ΟΙ. *βοῖ; μηδαμῶς, ἵνα μὴ βοηθεῖν ποι δέῃ.*
ΤΡ. *ἀλλ' ὑῖ παχείᾳ καὶ μεγάλῃ;* ΟΙ. *μὴ μή.* ΤΡ. *τιή;*
ΟΙ. *ἵνα μὴ γένηται Θεαγένους ὑηνία.*
ΤΡ. *τῷ δὴ δοκεῖ σοι δῆτα τῶν λοιπῶν;* ΟΙ. *οἵ.*
ΤΡ. *οἵ;* ΟΙ. *ναὶ μὰ Δί'.* ΤΡ. *ἀλλὰ τοῦτό γ' ἔστ' Ἰωνικὸν* 930
τὸ ῥῆμά γ'. ΟΙ. *ἐπίτηδές γ', ἵν', εἰ 'ν τῇκκλησίᾳ*
ὡς χρὴ πολεμεῖν λέγει τις, οἱ καθήμενοι
ὑπὸ τοῦ δέους λέγωσ' Ἰωνικῶς οἵ,
ΤΡ. *εὖ τοι λέγεις.* ΟΙ. *καὶ τἄλλα γ' ὧσιν ἤπιοι.*
ὥστ' ἐσόμεθ' ἀλλήλοισιν ἁμνοὶ τοὺς τρόπους 935
καὶ τοῖσι συμμάχοισι πρᾳότεροι πολύ.
ΤΡ. *ἴθι νυν, ἄγ' ὡς τάχιστα τὸ πρόβατον λαβών·*
ἐγὼ δὲ ποριῶ βωμὸν ἐφ' ὅτου θύσομεν.

ΧΟ. *ὡς πάνθ' ὅσ' ἂν θεὸς θέλῃ χἠ τύχη κατορθοῖ,* [στρ.
χωρεῖ κατὰ νοῦν, ἕτερον δ' ἑτέρῳ 940
τούτων κατὰ καιρὸν ἀπαντᾷ.
ΤΡ. *ὡς ταῦτα δῆλά γ' ἔσθ'· ὁ γὰρ βωμὸς θύρασι καὶ δή.*
ΧΟ. *ἐπείγετέ νυν ἐν ὅσῳ*
σοβαρὰ θεόθεν κατέχει
πολέμου μετάτροπος αὔρα. 945
νῦν γὰρ δαίμων φανερῶς
ἐς ἀγαθὰ μεταβιβάζει.
ΤΡ. *τὸ κανοῦν πάρεστ' ὀλὰς ἔχον καὶ στέμμα καὶ μάχαιραν,*

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926. *βοῖ; βοηθεῖν*] There is, of course, a play upon these words, which I have endeavoured to reproduce in my translation as between *bulwarks* and *bull-works*.

930. *Ἰωνικόν*] That is, says the Scholiast, in its disyllabic form. The Attics pronounced it as a monosyllable, *οἷς*. In the succeeding lines I have followed the reading of the older editions, except that I have substituted *εἰ 'ν* for *ἐν*.

939. *ὡς πάνθ'*] This line does not answer to the first line of the corresponding system, infr. 1023, *σέ τοι θύρασι χρὴ μένοντα τοίννυ*, and (in my former edition I suggested that we should here read *ὡς πάνθ' ὅσ' ἂν θέλῃ τύχη κατορθοῦν*. But the conjunction of *θεὸς* (or *δαίμων*) and *τύχη* is so common that it seems impossible to dispense with either idea.

SERV. A bull? O no! no need of bull-works now.
TRYG. Well then, a great fat pig? SERV. No, no. TRYG. Why not?
SERV. Lest, like Theagenes, we grow quite piggish.
TRYG. What other victim shall we have? SERV. A baalamb.
TRYG. A baalamb! SERV. Yes, by Zeus! TRYG. But that's Ionic,
That word is. SERV. All the better: then, you see,
If any speak for war, the whole assembly
Will talk Ionic and cry out Bah! Bah!
TRYG. Good, very good. SERV. And they'll be milder so,
And we shall live like lambs among ourselves,
And be much gentler towards our dear allies.
TRYG. There, get the sheep as quickly as you can,
I'll find an altar for the sacrifice.

CHOR. Sure each design, when God and fortune speed it,
Succeeds to our mind, what is wanted we find
Just at the moment we need it.
TRYG. The truths you mention none can doubt, for see I've brought the altar out.
CHOR. Then hasten the task to perform:
War, with its vehement storm,
Seems for the instant to cease;
Its soughings decrease,
Shifting and veering to Peace.
TRYG. Well, here's the basket ready stored with barley grain, and wreath, and sword.

Thus *κατὰ δαίμονα καὶ κατὰ συντυχίαν ἀγαθὴν*, Birds 544; *ἡ δὲ τύχη καὶ ὁ δαίμων περιεποίησε*, Lysias against Agoratus 69 (p. 135); *ὦ τύχη καὶ δαίμονες*, Heliodorus vi. 8. And compare Shakespeare's "Which Heaven and fortune will reward," Two Gentlemen of Verona, iv. 3⟩.

942. *βωμός*] ⟨Trygaeus who, after line 938, had entered into his house, now returns with a portable altar. At the close of the line we should possibly for *θύρασι καὶ δὴ* read *θύρασιν ἤδη*.⟩

944. *κατέχει*] ⟨*refrains, stays itself*, "sistit." With *πολέμου μετάτροπος αὔρα* compare Eur. El. 1148 *μετάτροποι πνέουσιν αὖραι δόμων*.⟩

948. *τὸ κανοῦν*] *εἰώθασι γὰρ ἐπὶ τὸ*

καὶ πῦρ γε τουτὶ, κοὐδὲν ἴσχει πλὴν τὸ πρόβατον ἡμᾶς.

ΧΟ. οὔκουν ἀμιλλήσεσθον; ὡς
ἦν Χαῖρις ὑμᾶς ἴδῃ,
πρόσεισιν ἄκλητος αὐλ-
ῶν, κᾆτα τόδ' οἶδ' ὅτι
φυσῶντι καὶ πονουμένῳ
προσδώσετε δήπου.

ΤΡ. ἄγε δὴ, τὸ κανοῦν λαβὼν σὺ καὶ τὴν χέρνιβα
περίιθι τὸν βωμὸν ταχέως ἐπιδέξια.

ΟΙ. ἰδού· λέγοις ἂν ἄλλο· περιελήλυθα.

ΤΡ. φέρε δὴ, τὸ δαλίον τόδ' ἐμβάψω λαβών.
σείου σὺ ταχέως· σὺ δὲ πρότεινε τῶν ὀλῶν,

κανοῦν τὴν μάχαιραν φέρειν κατακρύπτοντες αὐτὴν ταῖς ὀλαῖς καὶ τοῖς στέμμασιν.— Scholiast. ⟨In the Electra of Euripides 810 seq. Aegisthus commences a sacrifice by taking out of the κανοῦν a straight sword, severing the hairs from the victim's brow and throwing them into the fire. So in Iph. Aul. 1565 Calchas, preparing to sacrifice Iphigeneia ἐς κανοῦν χρυσήλατον | ἔθηκεν ὀξὺ φάσγανον. And the purpose of the στέμμα is shown by the next line of the Tragedy κρᾶτά τ' ἔστεψεν κόρης.⟩

951. Χαῖρις] In the Acharnians (866) Aristophanes calls the Theban pipers Χαιριδεῖς βομβαύλιοι, and the Scholiast there says that Chaeris was an αὐλητὴς Θηβαῖος ἄμουσος. And cf. Birds 858. The Thebans were noted in ancient times for their skill on the αὐλός. The Athenians disliked it, preferring such instruments as left the musician's voice free. "Let the young Thebans pipe," said Alcibiades, "for they can't talk." Αὐλείτωσαν Θηβαίων παῖδες· οὐ γὰρ ἴσασι διαλέγεσθαι (Plutarch, Alc. cap. 2). And so Maximus Tyrius, running through the specialities of different peoples, says Θηβαῖοι αὐλητικὴν ἐπιτηδεύουσι, καὶ ἔστιν ἡ δι' αὐλῶν μοῦσα ἐπιχώριος τοῖς Βοιωτοῖς. Ἀθηναῖοι λέγειν, καὶ ἔστιν ἡ περὶ τοὺς λόγους σπουδὴ, τέχνη Ἀττική. (Diss. xxiii, sec. 2). And it would seem from Wordsworth's Athens and Attica, chap. 3, that the local reputation is still maintained, and that the Boeotian pipers are still in request at the neighbouring festivities.

956. ἄγε δή] The servant returns with the victim, and all is now ready for the sacrifice. The altar has been erected, the fire is there, the knife is concealed in the basket beneath the garlands and the grain. Trygaeus hurries through some of the indispensable preliminaries. And first he sends the servant round the

And here's the pan of sacred fire: the sheep alone we now require.

CHOR. Make haste, make haste: if Chaeris see,
He'll come here uninvited,
And pipe and blow to that degree,
His windy labours needs must be
By some small gift requited.

TRYG. Here, take the basket and the lustral water,
And pace the altar round from left to right.

SERV. See, I've been round: now tell me something else.

TRYG. Then next I'll take this torch and dip it in.

(*To the victim, as he sprinkles it.*)

Shake your head, sirrah, (*To the servant.*) bring the barley, you;

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altar, *τοῦτο γὰρ*, says the Scholiast, *πρῶτον ἐποίουν καθαίροντες τὸν βωμόν*. And compare Birds 958. ⟨So in Iph. Aul. 1568 we are told that when Calchas had placed the knife in the basket (see on 948 supra)

ὁ παῖς δ' ὁ Πηλέως ἐν κύκλῳ βωμὸν θεὰς
λαβὼν κανοῦν ἔθρεξε χέρνιβάς θ' ὁμοῦ.⟩

959. *δαλίον*] A flaming brand taken from the altar. See Hemsterhuys at Lucian's Timon 2. This was dipped in the water, *τὸ γὰρ ὕδωρ ἐδόκουν καθαίρειν ἀποβάπτοντές τι τοῦ πυρός· καθαρτικὸν γὰρ πάντων τὸ πῦρ*, says the Scholiast, who cites Eurip. Herc. Fur. 928—

μέλλων δὲ δαλὸν χειρὶ δεξιᾷ φέρειν
εἰς χέρνιβ' ὡς βάψειεν.

Florent Chretien refers to Athenaeus, who explains *χέρνιψ* (ix, cap. 76) to be *ὕδωρ εἰς ὃ ἀπέβαπτον δαλὸν, ἐκ τοῦ βωμοῦ λαμβάνοντες. καὶ τούτῳ περιρραίνοντες τοὺς παρόντας ἥγνιζον*. And Brunck adds Hesychius, sub voc. *δαλίον*. *ἐν ταῖς ἱεροποιΐαις εἰώθασι τὸν δαλὸν ἐμβάλλειν εἰς τὴν χέρνιβα καὶ περιρραίνειν τὸν βωμόν*: and Lysistrata 1129,

οἳ μιᾶς ἐκ χέρνιβος
βωμοὺς περιρραίνοντες.

960. *σείου σὺ ταχέως*] These words are addressed to the victim, as Trygaeus sprinkles him with water from the dripping brand, *ἵνα σείσῃ τὴν κεφαλὴν*, says the Scholiast, *καὶ ἐπινεύειν τοῖς ἱεροῖς δοκῇ*, that he may nod his head, and so seem to assent to his own immolation. This was esteemed a favourable omen. Abp. Potter (Antiq. Book ii, chap. 4) refers to Plutarch, de Orac. Defect. 436, where it is said that the priests were accustomed to sprinkle the victim, *καὶ τὴν κίνησιν αὐτοῦ ἀποθεωρεῖν*, and to the Scholiast on Apollonius Rhodius, i. 425, who, explaining the word *προχύτας*, says *οἱ μὲν τὰς κριθὰς, οἱ δὲ τὸ ὕδωρ ὃ εἰώθασιν ἐμβάλλειν εἰς τὸ οὖς τοῦ ἱερείου, ἐπὶ τοῦ*

καὐτός τε χερνίπτου, παραδοὺς ταύτην ἐμοί,
καὶ τοῖσι θεαταῖς ῥῖπτε τῶν κριθῶν. ΟΙ. ἰδού.
ΤΡ. ἔδωκας ἤδη; ΟΙ. νὴ τὸν Ἑρμῆν, ὥστε γε
τούτων, ὅσοιπέρ εἰσι, τῶν θεωμένων
οὐκ ἔστιν οὐδεὶς ὅστις οὐ κριθὴν ἔχει.
ΤΡ. οὐχ αἱ γυναῖκές γ' ἔλαβον. ΟΙ. ἀλλ' εἰς ἑσπέραν
δώσουσιν αὐταῖς ἄνδρες. ΤΡ. ἀλλ' εὐχώμεθα.
τίς τῇδε; ποῦ ποτ' εἰσὶ πολλοὶ κἀγαθοί;
ΟΙ. τοισδὶ φέρε δῶ· πολλοὶ γάρ εἰσι κἀγαθοί.
ΤΡ. τούτους ἀγαθοὺς ἐνόμισας; ΟΙ. οὐ γὰρ, οἵτινες
ἡμῶν καταχεόντων ὕδωρ τοσουτονὶ
ἐς ταὐτὸ τοῦθ' ἑστῶσ' ἰόντες χωρίον;
ΤΡ. ἀλλ' ὡς τάχιστ' εὐχώμεθ'· εὐχώμεσθα δή.

ὦ σεμνοτάτη βασίλεια θεὰ,
πότνι' Εἰρήνη,

ἐπινεύειν τὸ ἱερεῖον. Grain, as well as water, was sprinkled on the victim's head.

961. χερνίπτου] That it was deemed absolutely necessary to wash the hands, before presuming to offer sacrifice to the Gods, is shown in numberless passages from Homer downwards; and instances were recorded of the divine judgement which had, it was said, at once overtaken the impious wretch who had approached the altar χερσὶν ἀνίπτοισιν. It is to this practice, which found a place in the Mosaic ritual, as well as in the multitudinous sacrificial systems of the heathen world, the clean hands typifying the pure heart, that the Psalmist alludes, when he says (xxvi. 6) *I will wash my hands in innocency, O Lord, and so will I compass Thin altar.*

965. κριθήν] πρὸς τὴν κριθὴν παίζει, ὅτι τὸ τῶν ἀνδρῶν αἰδοῖον κριθὴν ἔλεγον.— Scholiast. I have translated it literally, though the double meaning of the English word "corn" is of course very different from that of the Greek word κριθή.

968. τίς τῇδε;] It appears from the Scholiast that, before the prayers commenced, the officiating priest (or rather perhaps the κῆρυξ) addressed the congregation with the words τίς τῇδε; *Whom have we here?* To which they replied, πολλοὶ κἀγαθοί, that is to say, "We are all pious worshippers; there is no profane person amongst us." The guilty had to withdraw from the sacred place:

I'll hold the bason while you wash your hands.
Now throw the corn amongst the audience. SERV. There.
TRYG. What! thrown it out already? SERV. Yes, by Hermes!
There's not a single man amongst them all
But has at least one corn, I'll warrant you.
TRYG. Aye, but the women? SERV. If they haven't got one,
They'll get it by and by. TRYG. Now, then, to prayers:
Who's here? where are our honest simple folk?
SERV. Here: these are simple folk; I'll give to them.
TRYG. What, these good simple folk? SERV. I'faith I think so;
Who, though we've poured such lots of water on them,
Yet stand stock still, and never budge a step.
TRYG. Come, let us pray, no dallying; let us pray.

O Peace most holy, august, serene,
O heavenborn queen

---

they could take no part in the prayers, *ἑκὰς ἑκὰς ἐστὲ βέβηλοι*. The congregation being thus sifted were, it would seem, sprinkled with holy water from the dripping brand (see on 959 supra), and the prayers began.

969. *τοισδί*] *τοῖς χορευταῖς*.—Scholiast. The servant presses the chorus into the ceremony, in the character of a congregation, and plentifully besprinkles them with water, which they, it seems from 972 inf., huddle together to avoid.

973. *ἀλλ' ὡς τάχιστ' κ.τ.λ.*] ⟨Almost all recent editors, following a suggestion of Bentley, divide this line into two, giving the first four words to Trygaeus, and the last two either to the Chorus or to the Servant. There is much to be said in favour of this course; but on the whole it seems to me that *εὐχώμεθα* is not a word to be passed by one speaker in the dialogue to another; it is the solemn formula of exhortation to be pronounced only, so to say, by the officiating minister: see 435. In this case Trygaeus is officiating. He had already, six lines above, said *εὐχώμεθα* and, a slight interruption having occurred, he now repeats, somewhat impatiently, *ἀλλ' ὡς τάχιστ' εὐχώμεθ'*, *let us get to our prayers at once;* and again pronounces the exhortation *εὐχώμεσθα δή*. That solemn phrase of ritual could, in my opinion, be pronounced only by the person about to lead off the prayer; and so, Trygaeus having again said "Let us pray," immediately commences the prayer.⟩

δέσποινα χορῶν, δέσποινα γάμων,
δέξαι θυσίαν τὴν ἡμετέραν.
ΟΙ. δέξαι δῆτ', ὦ πολυτιμήτη,
νὴ Δία, καὶ μὴ ποίει γ' ἅπερ αἱ
μοιχευόμεναι δρῶσι γυναῖκες.
καὶ γὰρ ἐκεῖναι παρακλίνασαι
τῆς αὐλείας παρακύπτουσιν·
κἄν τις προσέχῃ τὸν νοῦν αὐταῖς,
ἀναχωροῦσιν·
κᾆτ' ἢν ἀπίῃ, παρακύπτουσιν.
τούτων σὺ ποίει μηδὲν ἔθ' ἡμᾶς.
ΤΡ. μὰ Δί', ἀλλ' ἀπόφηνον ὅλην σαυτὴν
γενναιοπρεπῶς τοῖσιν ἐρασταῖς
ἡμῖν, οἵ σου τρυχόμεθ' ἤδη
τρία καὶ δέκ' ἔτη.
λῦσον δὲ μάχας καὶ κορκορυγὰς,
ἵνα Λυσιμάχην σε καλῶμεν.
παῦσον δ' ἡμῶν τὰς ὑπονοίας
τὰς περικόμψους,
αἷς στωμυλλόμεθ' εἰς ἀλλήλους·
μῖξον δ' ἡμᾶς τοὺς Ἕλληνας
πάλιν ἐξ ἀρχῆς

---

983. *προσέχῃ τὸν νοῦν*] This expression is constantly used by the Attic writers (especially by Plato and Aristophanes) in the general sense of "paying attention to" what is being said or done. But it is thought that (like the corresponding English phrase) it has a more special application in reference to lovers. See Hemsterhuys on Lucian's Deor. Dial. v, and to the passages there cited add Lysias, de caede Erastosth. 6, ⟨Alciphron i. 37 ad init. The Latins used "animum adjicere" in the same sense, Plautus, Mil. Glor. iii. 3. 35, Mercator ii. 2. 62; Terence, Eun. i. 2. 63.⟩ I doubt, however, if Hemsterhuys is right in considering the line before us to be an example of that special signification.

990. *τρία καὶ δέκ' ἔτη*] Reckoning from the first embroilment of Athens with the Peloponnesian confederacy in B.C. 434, by means of the Corcyraean War. ⟨Trygaeus does not profess to be

Of the dance and song and the bridal throng,
These offerings take which thy votaries make.

SERV. O mistress dear, we beseech you hear,
And act not you as the wantons do:
They love to spy at the passers by
Through the half-closed door,
And then if you heed, they are gone with speed;
If you turn away, in an instant they
Peep out once more as they did before.
But deal not thus unkindly with us.

TRYG. No, by Zeus! but display in a true honest way
Your perfect entire full form to our view,
Who with constant desire
These thirteen long years have been pining for you.
When our fightings are stayed, and our tumults allayed,
We will hail thee a Lady for ever:
And O put an end to the whispers of doubt,
These wonderful clever
Ingenious suspicions we bandy about;
And solder and glue the Hellenes anew
With the old-fashioned true

---

speaking of the exact commencement of the *Archidamian* War. Indeed the exclusion of Megarian goods from the Athenian markets was not only prior to that war, but was in some sense the cause of it. And although 13 may occasionally be employed to denote an indefinite number (see the Commentary on Plutus 1082), it could not be used to describe such a precise and well-known period as the duration of the Archidamian War.〉 The date of this Play is considered in the Introduction.

992. Ανσιμάχην] Bergler quotes the similar play upon the word in Lysistrata 554 οἶμαί ποτε Ανσιμάχας ἡμᾶς ἐν τοῖς Ἕλλησι καλεῖσθαι.

997. πάλιν ἐξ ἀρχῆς] 〈This is a very common combination. Cf. infra 1327, Frogs 591, Plutus 221, 866; Plato, Theaetetus 30 (p. 187A), Laches 27 (p. 197E), &c. So Eusebius (Mart. Pal. ix. 1) says that the fires of persecution, quenched for a while by the blood of the martyrs, broke out πάλιν ἐξ ὑπαρχῆς.〉

φιλίας χυλῷ, καὶ συγγνώμῃ
τινὶ πραοτέρᾳ κέρασον τὸν νοῦν·
καὶ τὴν ἀγορὰν ἡμῖν ἀγαθῶν
ἐμπλησθῆναι μεγάλων, σκορόδων,
σικύων πρῴων, μήλων, ῥοιῶν,
δούλοισι χλανισκιδίων μικρῶν·
κἀκ Βοιωτῶν γε φέροντας ἰδεῖν
χῆνας, νήττας, φάττας, τροχίλους·
καὶ Κωπᾴδων ἐλθεῖν σπυρίδας,
καὶ περὶ ταύτας ἡμᾶς ἀθρόους
ὀψωνοῦντας τυρβάζεσθαι

---

998. χυλῷ] The metaphor seems to be borrowed from the culinary art. Cf. Frogs 943. And with the general sentiment compare Lysistrata 580. ⟨κέρασον means *temper*. Constantine is described by Eusebius (H. E. x. 9. 1) as τὸν στερρὸν τοῦ δικαίου τρόπον φιλανθρωπίᾳ κερασάμενος.⟩

1000. σκορόδων κ.τ.λ.] We have already, supr. 246, seen that garlic was one of the chief productions of the Megarid. It was thence, too, that the Athenian markets were supplied with their cucumbers and their χλανίσκια. See Acharnians 519–22. These χλανίσκια, called also ἐξωμίδες, were in truth the staple manufacture at Megara. Μεγαρέων οἱ πλεῖστοι ἀπὸ ἐξωμιδοποιΐας διατρέφονται, Xen. Mem. ii. 7. 6. Apples of the finest flavour were brought from Sidus, in the vicinity of Corinth (Athenaeus iii. 22 and Schweighaeuser's note). I do not know that any part of Hellas, except Boeotia (Ath. xiv. 64), was specially noted for an abundance of pomegranates ; but it seems exceedingly probable that in this first group of articles Aristophanes is referring *exclusively* to the products of Megara and the Peloponnese, and no doubt pomegranates, too, were obtainable from those regions also.

1004. χῆνας κ.τ.λ.] A very similar, but more complete, enumeration of the fish, fowl, and other luxuries, furnished in times of peace by Boeotia to the Athenian markets is given in Acharnians 874–80. ⟨As to the χῆνας, νήττας, and φάττας, *the geese, the ducks*, and *the wood-pigeons*, see the Introduction to the Birds, pp. l, lxx, and lxxv. The pigeons may have come, in part at any rate, from Homer's πολυτρήρωνα Θίσβην (Iliad ii. 502), where Dodwell also (i. 258) noticed "an incredible number of pigeons." τροχίλος was a generic name including probably the plover (whose special name however was χαραδριός) and certainly the sandpiper, dunlin, curlew, and the like. See the Introduction to the Birds, p. lxv.⟩

1005. Κωπᾴδων] Volumes might be

Elixir of love, and attemper our mind
With thoughts of each other more genial and kind.
Moreover we pray that our market-place may
Be furnished each day with a goodly display,
And for garlic, and cucumbers early and rare,
Pomegranates, and apples in heaps to be there,
And wee little coats for our servants to wear.
And Boeotia to send us her pigeons and widgeons,
And her geese and her plovers: and plentiful creels
Once more from Copais to journey with eels,
And for us to be hustling, and tussling, and bustling,

---

written on the subject of the Copaic eel, the darling of ancient epicures. Lurking about the "katavothra," or subterraneous channels (minutely described by Sir George Wheler, Colonel Leake, and others), through which the inland waters of Boeotia are discharged into the sea, these eels attained a prodigious size and fatness. In Ach. 885, Dicaeopolis invokes the Copaic eel in strains which a lover might address to his mistress, or a worshipper to his divinity; and Athenaeus (vii. 52–6) preserves many similar passages from the comic poets in eulogy of this "Helen of the dinner-table," this "holy divine Virgin of Copais." In Lysistrata 35, where one speaker imprecates destruction on all the inhabitants of Boeotia, the other at once interposes with a saving clause, "except the eels." And see line 702 of the same Play. Some connoisseurs, indeed, preferred on the whole the eels of other waters, but none were cold to the charms of the Copaic eel. Thus the Sicilian Archestratus, in his hexameter poem on the Art of Cookery, whilst patriotically claiming the first place for eels caught in the Straits of Messina, yet admits that

> Bards with abundance of rhyming
> Justly have sung the praise
> Of the eels of Copais and Strymon.
> Fine fat beauties are they;
> Ah well! in my conscience I feel
> Whatever a person may say,
> There's nothing so good as an eel.
> An eel is the primest of dishes,
> The virgin and queen of the fishes.

μεγάλαι τε γάρ εἰσι Καὶ τὸ πάχος θαυμασταί.—Athenaeus vii. 53. And travellers in every age have, from their personal experience, celebrated the Copaic eels; from Pausanias, who says that they are *μεγέθει μέγισται καὶ ἐσθίειν ἥδισται* (ix. 24) down to Mr. Hughes and others, in recent times, who describe them as "of an extraordinary size, firm in flesh, and of a delicious flavour." ⟨*σπυρὶς* is the proper word for a *fish-basket* or *creel*. In the 25th epigram of Leonidas of Tarentum a fisherman is dedicating his *ἰχθυδόκους σπυρίδας* and other fishing implements to the Lord of his craft.⟩

Μορύχῳ, Τελέᾳ, Γλαυκέτῃ, ἄλλοις
τένθαις πολλοῖς· κᾆτα Μελάνθιον
ἥκειν ὕστερον εἰς τὴν ἀγορὰν,
τὰς δὲ πεπρᾶσθαι, τὸν δ' ὀτοτύζειν,
εἶτα μονῳδεῖν ἐκ Μηδείας,
ὀλόμαν ὀλόμαν, ἀποχηρωθεὶς
τᾶς ἐν τεύτλοισι λοχευομένας·
τοὺς δ' ἀνθρώπους ἐπιχαίρειν.
ταῦτ', ὦ πολυτίμητ', εὐχομένοις ἡμῖν δίδου.

ΟΙ. λαβὲ τὴν μάχαιραν· εἶθ' ὅπως μαγειρικῶς
σφάξεις τὸν οἶν. ΤΡ. ἀλλ' οὐ θέμις. ΟΙ. τιὴ τί δή;
ΤΡ. οὐχ ἥδεται δήπουθεν Εἰρήνη σφαγαῖς,
οὐδ' αἱματοῦται βωμός. ἀλλ' εἶσω φέρων,

1008. Μορύχῳ] In the passage from the Acharnians, referred to in the preceding note, the eel is described as φίλη Μορύχῳ. Morychus is again mentioned as an ὀψοφάγος in Wasps 506. And "the Morychian"—ἡ Μορυχία—of which Plato speaks at the commencement of the Phaedrus, is thought to be "a species of luxurious hotel, so called from this notorious voluptuary."—Sewell's Dialogues of Plato, chap. xxiii; Ruhnken's Timaeus, sub voc. Μορυχαία; Ast on Plato ubi supr. Morychus and Glaucetes are coupled together as well-known epicures by Plato Comicus (see the Scholiast on Clouds 110): and Glaucetes is mentioned as a devouring whale in Thesmoph. 1033. Teleas is satirized in the Birds, but not in the special character of a glutton. For Melanthius see the note on 802 supr.

1014. τεύτλοισι] The epicure had been picturing to himself a delicious eel upon his dinner-table, half concealed by the beet amid which it lay snugly ensconced. "That eels when dressed for the table were enveloped in beet, is plain," says Athenaeus, vii. 56, "from many passages in the ancient comedians," and he proceeds to cite two extracts from Eubulus, in which the eel is described as a beautiful maiden, with a mantle of beet thrown round her. One is from his Echo:—

Νύμφα δ' ἀπειρόγαμος τεύτλῳ περὶ σῶμα καλυπτὰ
λευκόχρως παρέσται ἔγχελυς.

Whitefleshed, tender, and sweet,
Behold the immaculate virgin,
Wrapped in her robes of beet,
In peerless beauty emerging:

With Morychus, Teleas, Glaucetes, all
The gluttons together besieging the stall,
To purchase the fish : and then I could wish
For Melanthius to come too late for the fair,
And for *them* to be sold, and for *him* to despair,
And out of his own Medea a groan
Of anguish to borrow,
" I perish ! I perish ! bereaved of my sweet,
My treasure, my darling, embowered in her beet ;"
And for all men to laugh at his sorrow.
These things we pray ; O mistress, grant us these.

SERV. Here take the cleaver : now with clever skill
Slaughter the sheep. TRYG. No, no, I must not.
SERV. Why ?
TRYG. Peace loves not, friend, the sight of victims slain :
Her's is a bloodless altar. Take it in,

---

the other from his Ion :—

There too were heavenly eels
Divinely nourished in Boeotia's lakes
Robed in their beet.

The practice of garnishing eels with beet is noticed in Acharn. 894, and by Pherecrates apud Pollux vi, Segm. 59. ⟨Boeotia seems to have furnished the finest beets as well as the finest eels. The beet which came from Ascra (Hesiod's birthplace) was in special request. Clement of Alexandria, Paedagogus ii. 1, § 3, p. 164.⟩ The beet was said to act as a corrective to certain unwholesome properties of the fish. See Badham's Ancient and Modern Fish-tattle, chap. 17. In the Medea of Melanthius, from which this and the preceding line are borrowed, the phrase may have been *τὰς ἐν Κόλχοισι λοχευομένας*.

1020. *οὐδ' αἱματοῦται βωμός*] The Scholiast says that unbloody sacrifices were offered to Peace on the festival of the Synoecia, which was held on the 16th of Hecatombaeon, to commemorate (as we learn from Thuc. ii. 15 ; Plutarch, Theseus, cap. 24) the consolidation by Theseus of the independent Attic communities into the one Athenian state. ⟨Another altar to Peace was erected by the Athenians after the battles of Eurymedon and the close of the Persian Wars, Plutarch, Cimon 13.⟩

θύσας, τὰ μηρί' ἐξελὼν δεῦρ' ἔκφερε,
χοὕτω τὸ πρόβατον τῷ χορηγῷ σώζεται.

ΧΟ. σέ τοι θύρασι χρὴ μένοντ' [ἐνθαδὶ μεθ' ἡμῶν] [ἀντ.
σχίζας δευρὶ τιθέναι ταχέως
τά τε πρόσφορα πάντ' ἐπὶ τούτοις. 1025
ΤΡ. οὔκουν δοκῶ σοι μαντικῶς τὸ φρύγανον τίθεσθαι ;
ΧΟ. πῶς δ' οὐχί ; τί γάρ σε πέφευγ'
ὅσα χρὴ σοφὸν ἄνδρα ; τί δ' οὐ
σὺ φρονεῖς, ὁπόσα χρεών ἐσ-
τιν τόν γε σοφῇ δόκιμον 1030
φρενὶ πορίμῳ τε τόλμῃ ;
ΤΡ. ἡ σχίζα γοῦν ἐνημμένη τὸν Στιλβίδην πιέζει,
καὶ τὴν τράπεζαν οἴσομαι, καὶ παιδὸς οὐ δεήσει.
ΧΟ. τίς οὖν ἂν οὐκ ἐπαινέσει-
εν ἄνδρα τοιοῦτον, ὅσ-
τις πόλλ' ἀνατλὰς ἔσω- 1035
σε τὴν ἱερὰν πόλιν ;

1022. τῷ χορηγῷ σώζεται] It is hardly correct to say, with Bothe and Richter, that χορηγῷ is used παρὰ προσδοκίαν for ἱερεῖ : the whole expression τῷ χορηγῷ σώζεται is introduced παρὰ προσδοκίαν, the audience expecting to hear how the victim would be sacrificed, and not that the sacrifice would be altogether evaded, so as to spare the pocket of the wealthy citizen, whose allotted task it was to provide the expenses of the Play. ⟨The Choregus is often mentioned in Comedy. It is not clear whether Eupolis, in the line cited by Pollux (iii. 115) Ἤδη χορηγὸν πώποτε ῥυπαρώτερον | τοῦδ' εἶδες ; is referring to the Choregus of the Comic Play in which the line occurs ; and Aristophanes (Athenaeus iii. 62, p. 103 F) is certainly not doing so where amongst persons who have experienced vicissitudes of fortune he classes a man who χορηγὸς αἱρεθεὶς | ἱμάτια χρυσᾶ παρασχὼν τῷ χορῷ, ῥάκος φορεῖ. Nor is he doing so in Ach. 1155. But, if we may judge from the Latin imitations, this was frequently done in the New Comedy. Thus in Plautus, Persa i. 3. 79, when Toxilus is instructing Saturio to disguise his daughter in a foreign dress, the last-named says

Sat. Πόθεν ornamenta ? Tox. abs chorago sumito.
Dare debet ; praebenda aediles locauerunt.

And when you have slain it, bring the thighs out here.
There: now the sheep is—saved for the Choregus.

CHOR. But you the while, outside with us remaining,
Lay, handy and quick, these fagots of stick,
Whatever is needful ordaining.

TRYG. Now don't you think I have laid the wood as well as most diviners could?

CHOR. (*Admiringly.*) Yes! just what I looked for from you.
All that is wise you can do.
All things that daring and skill
Suffice to fulfil
You can perform if you will.

TRYG. (*Coughing.*) Dear! how this lighted brand is smoking, your Stilbides is nearly choking; I'll bring the table out with speed; a servant's help we shall not need.

CHOR. Sure all with admiration true
Will praise a man so clever,
Who passed such toils and dangers through,

And in the Trinummus iv. 2. 16:

Ipse ornamenta a chorago haec sumsit suo periculo.

Indeed in the Curculio iv. 1 the Choregus himself is brought on the stage.〉

1023. *ἐνθαδὶ μεθ' ἡμῶν*] 〈These words are inserted merely as a guess to fill up the lacuna. The MSS. read *μένοντα τοίνυν* which does not correspond with line 939 supr.〉

1032. *Στιλβίδην*] Stilbides was a celebrated diviner, living at Athens when the Peace was acted. He possessed great influence over Nicias, and seems to have exercised it with singular judgement and good sense, so that his death, some time before the fatal close of the Sicilian expedition, was no inconsiderable misfortune. *Τῷ Νικίᾳ συννενέχθη τότε μηδὲ μάντιν ἔχειν ἔμπειρον· ὁ γὰρ συνήθης αὐτοῦ, καὶ τὸ πολὺ τῆς δεισιδαιμονίας ἀφαιρῶν, Στιλβίδης ἐτεθνήκει μικρὸν ἔμπροσθεν.*—Plutarch, Nicias, chap. 23. The *γοῦν* in this verse seems to be used in deprecation, as it were, of the Chorus's too fulsome flattery. *Σχίζα*, as the Scholiast observes, is the proper term for the sacrificial wood.

1036. *ἱερὰν πόλιν*] In Knights 582 Athens is called "the holiest spot of all the earth." And she is styled "the holy," in Knights 1037, by Pindar in Fragm. Dith. (No. 3, Heyne), 〈by Bacchylides xviii. 1〉, by Timocreon of Rhodes apud Plutarch, Themistocles,

ὥστ' οὐχὶ μὴ παύσει ποτ' ὢν
ζηλωτὸς ἅπασιν.

ΟΙ. ταυτὶ δέδραται. τίθεσο τὼ μηρὼ λαβών.
ἐγὼ δ' ἐπὶ σπλάγχν' εἶμι καὶ θυλήματα.
ΤΡ. ἐμοὶ μελήσει ταῦτά γ'· ἀλλ' ἥκειν ἐχρῆν.
ΟΙ. ἰδού, πάρειμι. μῶν ἐπισχεῖν σοι δοκῶ;
ΤΡ. ὅπτα καλῶς νυν αὐτά· καὶ γὰρ οὑτοσὶ
προσέρχεται δάφνῃ τις ἐστεφανωμένος.
τίς ἄρα ποτ' ἐστίν; ΟΙ. ὡς ἀλαζὼν φαίνεται·
μάντις τίς ἐστιν. ΤΡ. οὐ μὰ Δί', ἀλλ' Ἱεροκλέης
οὗτός γέ πού 'σθ', ὁ χρησμολόγος οὐξ Ὠρεοῦ.
ΟΙ. τί ποτ' ἄρα λέξει; ΤΡ. δῆλός ἐσθ' οὗτός γ' ὅτι
ἐναντιώσεταί τι ταῖς διαλλαγαῖς.
ΟΙ. οὔκ, ἀλλὰ κατὰ τὴν κνῖσαν εἰσελήλυθεν.
ΤΡ. μή νυν ὁρᾶν δοκῶμεν αὐτόν. ΟΙ. εὖ λέγεις.
ΙΕ. τίς ἡ θυσία ποθ' αὕτηὶ καὶ τῷ θεῶν;
ΤΡ. ὅπτα σὺ σιγῇ, κἄπαγ' ἀπὸ τῆς ὀσφύος.
ΙΕ. ὅτῳ δὲ θύετ' οὐ φράσεθ';
ἡ κέρκος ποιεῖ
καλῶς. ΟΙ. καλῶς δῆτ', ὦ πότνι' Εἰρήνη φίλη.

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chap. 21; by Sophocles in the Ajax 1222, and frequently elsewhere. The epithet, however, is merely an honorary one, conveying no special signification, and is freely applied to any city.

1040. *θυλήματα*] ⟨*τὰ τοῖς θεοῖς ἐπιθυόμενα ἄλφιτα. ἐπιρραίνεται δὲ οἴνῳ καὶ ἐλαίῳ. Τηλεκλείδης Στερροῖς*; "*ὦ δέσποθ' Ἑρμῆ, κάπτε τῶν θυλημάτων.*"—Scholiast. *σπλάγχνα* were the heart, the kidneys, the liver, &c.⟩

1043. *ὅπτα καλῶς νυν αὐτά*] Trygaeus, who had left the stage while the servant was speaking, now returns with the *σπλάγχνα*.

1046. *Ἱεροκλέης*] Hierocles is said to have been a real personage. The Scholiast preserves a line of Eupolis, *Ἱερόκλεες, βέλτιστε χρησμῳδῶν ἄναξ*, which, as Dindorf remarks, is probably modelled upon *Ἐτεόκλεες, φέριστε Καδμείων ἄναξ*, Aesch. Septem 39. The distinction intended here between *μάντις* and *χρησμολόγος* is similar to that drawn between *μάντις* and *προφήτης* by Plato, Timaeus 72 B. The *μάντις* predicted future events, the *χρησμολόγος* preserved and expounded the predictions of others. Many of them possessed, or pretended to possess, old prophecies of Bakis and other

And saved the holy city too;
An envied name for ever.

SERV. I've done the job; here take and cook the thighs
While I go fetch the inwards and the cates.
TRYG. I'll see to this: you should have come before.
SERV. Well, here I am: I'm sure I've not been long.
TRYG. Take these, and roast them nicely: here's a fellow
Coming this way, with laurel round his head.
Who can he be? SERV. He looks an arrant humbug.
Some seer, I think. TRYG. No, no; 'tis Hierocles,
The oracle-mongering chap from Oreus town.
SERV. What brings him here? TRYG. 'Tis evident he comes
To raise some opposition to our truces.
SERV. No, 'tis the savour of the roast attracts him.
TRYG. Don't let us seem to notice him. SERV. All right.
HIEROCLES. What is this sacrifice, and made to whom?
TRYG. Roast on: don't speak: hands off the haunch remember.
HIER. Will ye not say to whom ye sacrifice?
This tail looks right. SERV. Sweet Peace! it does indeed.

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ancient seers, which they produced from time to time, as occasion required. A vagrant *χρησμολόγος* is introduced in the Birds, in precisely the same way as Hierocles here. So if an oracle was hard to understand, the *χρησμολόγοι*, as the professional interpreters, were called upon to expound it. See Hdt. vii. 142, 143. The Scholiast says that priests and prophets wore laurel wreaths as the badge of their profession.

1054. *ἡ κέρκος ποιεῖ καλῶς*] These words, which the MSS. and editions give to Trygaeus, seem to belong to Hierocles. The Scholiast explains the passage thus, *ἡ οὐρὰ καλὰ σημαίνει· ἔθος γὰρ εἶχον τὴν ὀσφῦν καὶ τὴν κέρκον ἐπιτιθέναι τῷ πυρὶ, καὶ ἐξ αὐτῶν σημείοις τισὶ κατανοεῖν εἰ εὐπρόσδεκτος ἡ θυσία.* (*καλῶς* is the regular word for favourable omens drawn from a sacrifice. Cyrus, just before the battle of Cunaxa, bids Xenophon report *ὅτι τὰ ἱερὰ καὶ τὰ σφάγια καλὰ εἴη*, Anab. i. 8. 15. Cf. Birds 1118 and *passim.*) Hierocles, therefore, says, "The tail is going on well," in a sacrificial point of view. "It is, indeed," observes the servant, referring to the culinary process.

IE. ἄγε νυν ἀπάρχου, κᾆτα δὸς τἀπάργματα.
TP. ὀπτᾶν ἄμεινον πρῶτον. IE. ἀλλὰ ταυταγὶ
ἤδη 'στὶν ὀπτά. TP. πολλὰ πράττεις, ὅστις εἶ.
κατάτεμνε. ποῦ τράπεζα; τὴν σπονδὴν φέρε.
IE. ἡ γλῶττα χωρὶς τέμνεται. TP. μεμνήμεθα. 1060
ἀλλ' οἶσθ' ὃ δρᾶσον; IE. ἢν φράσῃς. TP. μὴ διαλέγου
νῷν μηδέν· Εἰρήνῃ γὰρ ἱερὰ θύομεν.
IE. ὦ μέλεοι θνητοὶ καὶ νήπιοι, TP. ἐς κεφαλὴν σοί.
IE. οἵτινες ἀφραδίῃσι θεῶν νόον οὐκ ἀΐοντες
συνθήκας πεποίησθ' ἄνδρες χαροποῖσι πιθήκοις. 1065
OI. αἰβοῖ βοῖ. TP. τί γελᾷς; OI. ἥσθην χαροποῖσι πιθήκοις.
IE. καὶ κέπφοι τρήρωνες ἀλωπεκιδεῦσι πέπεισθε,
ὧν δόλιαι ψυχαί, δόλιαι φρένες. TP. εἴθε σου εἶναι
ὤφελεν, ὦλαζὼν, οὑτωσὶ θερμὸς ὁ πλεύμων.

1056. *ἀπάρχου*] ⟨*commence. ἀπάρχεσθαι* generally means to commence a sacrifice by cutting, and throwing into the fire, the hair from the victim's brow. But that stage is long passed here; and Hierocles must be exhorting them to commence the sacrificial feast.⟩

1060. *ἡ γλῶττα χωρὶς τέμνεται*] This formula, which occurs again in Birds 1705 and Plutus 1110, is said to refer to a custom of cutting out the victim's tongue, and keeping it apart till the close of the feast, to be offered with libations of wine to the Herald Hermes, when the party broke up to retire to rest. There are many passages (all of which, I believe, are cited by Florent Chretien and Bergler), in which this custom is mentioned; but its origin and meaning were obscure, even to the ancients themselves. Athenaeus (i, chap. 28) says that the libation was made to Hermes as the patron of sleep, and that the tongue was selected *διὰ τὴν ἑρμηνείαν*. Various other explanations of the rite are suggested by the Scholiasts on Homer's Odyssey, iii. 332, 341; on Apollonius Rhodius, i. 517; and on the above-mentioned passages of Aristophanes; as, that it was intended as a sign that what had passed was not to be divulged, or as a peace-offering for any idle word which might have offended the Divine Majesty, or as a memorial of some legendary adventure; or the like.

1061. *ἢν φράσῃς*] *I shall, if you tell me.* This is an Attic colloquialism, frequently used by Plato: Οἶσθα οὖς ἡγοῦμαι ἀγαθούς; Ἂν εἴπῃς, ἔφη.—Rep. iii. 408 D; ix. 587 B.

1063. *ὦ μέλεοι*] At the word Peace, Hierocles at once starts off in heroics.—*ἐς κεφαλὴν σοὶ* is the common form of

HIER. Now then begin and hand the firstlings here.
TRYG. It must be roasted first. HIER. It's roasted now.
TRYG. You're over-busy, man, whoe'er you are.
Cut on: why, where's the table? bring the wine.
HIER. The tongue requires a separate cut. TRYG. We know.
Now will you please? HIER. Yes, tell me. TRYG. Mind your business.
Don't talk to us: we sacrifice to Peace.
HIER. O ye pitiful fools! TRYG. Pray speak for yourself, my good fellow.
HIER. Ye who, blindly perverse, with the will of the Gods unacquainted,
Dare to traffic for Peace, true men with truculent monkeys.
SERV. O! O! O! TRYG. What's the matter? SERV. I like his truculent monkeys.
HIER. Silly and timorous gulls, ye have trusted the children of foxes
Crafty of mind and crafty of soul. TRYG. You utter impostor,
O that your lungs were as hot as a piece of the meat I am roasting!

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throwing back upon a speaker an ill-omened or offensive observation. Thus, in Plato's Euthydemus, chap. xii, when some one had spoken of destruction in connexion with Ctesippus's boy-love, Ctesippus retorts, "If it were not somewhat unmannerly, I would say Σοὶ εἰς κεφαλήν," where see Dr. Routh's note. And compare Ach. 833, Plutus 650.

1065. χαροποῖσι] ⟨*fierce-eyed.* Though the word may in strictness mean "joyful-eyed," the joy is almost always, in classic Greek, that of the wild beast about to spring upon its prey.⟩

1067. ἀλωπεκιδεῦσι] A very similar phrase is used in relation to the Lacedaemonians in Lysistrata, 1268; and in the Acharnians, 308, they are described as people οἷσιν οὔτε βωμὸς οὔτε πίστις οὔθ' ὅρκος μένει. The Scholiast refers to Eurip. Andromache 446 Σπάρτης ἔνοικοι, δόλια βουλευτήρια, ψευδῶν ἄνακτες. On these and similar charges brought by Athenian writers against the good faith of Sparta, ⟨see the Commentary on the Acharnians. Here where the Spartans are described as "foxes" the Athenians masquerade as κέπφοι τρήρωνες, *timorous petrels.* The κέπφος, our *Stormy Petrel,* was by the Greeks considered as a synonym for a fool; εὔηθες ζῷον ὁ κέπφος, says the Scholiast; see Plutus 912 and the Commentary there. τρήρων is in Homer the recognized epithet of the timid dove. The words κέπφοι τρήρωνες are intended to throw scorn alike on the intelligence and on the courage of Trygaeus and his assistants.⟩

1069. οὑτωσὶ θερμός] I imagine that Trygaeus, as he says this, is burning his hands with the roasting meat. Cf. Wasps 918 ⟨and the Commentary there⟩.

ΙΕ. εἰ γὰρ μὴ Νύμφαι γε θεαὶ Βάκιν ἐξαπάτασκον,
μηδὲ Βάκις θνητοὺς, μηδ' αὖ Νύμφαι Βάκιν αὐτὸν,
ΤΡ. ἐξώλης ἀπόλοι', εἰ μὴ παύσαιο βακίζων.
ΙΕ. οὔπω θέσφατον ἦν Εἰρήνης δέσμ' ἀναλῦσαι,
ἀλλὰ τόδε πρότερον, ΤΡ. τοῖς ἀλσί γε παστέα ταυτί.
ΙΕ. οὐ γάρ πω τοῦτ' ἐστὶ φίλον μακάρεσσι θεοῖσιν,
φυλόπιδος λῆξαι, πρίν κεν λύκος οἶν ὑμεναιοῖ.
ΤΡ. καὶ πῶς, ὦ κατάρατε, λύκος ποτ' ἂν οἶν ὑμεναιοῖ;
ΙΕ. ὡς ἡ σφονδύλη φεύγουσα πονηρότατον βδεῖ,
χἠ κώδων ἀκαλανθὶς ἐπειγομένη τυφλὰ τίκτει,
τουτάκις οὔπω χρῆν τὴν εἰρήνην πεποιῆσθαι.
ΤΡ. ἀλλὰ τί χρῆν ἡμᾶς; οὐ παύσασθαι πολεμοῦντας,
ἢ διακαυνιάσαι πότεροι κλαυσούμεθα μεῖζον,
ἐξὸν σπεισαμένοις κοινῇ τῆς Ἑλλάδος ἄρχειν;

1070. Βάκιν] The Bakis here referred to was an ancient Boeotian prophet, whom Pausanias describes as a man possessed by the Nymphs—*κατάσχετον ἴνδρα ἐκ Νυμφῶν* (x. 12. 6, cf. Id. iv. 27. 12), which accounts for his being here represented as a medium between the Nymphs and mankind. His prophecies, which are again mentioned in the Knights and in the Birds, were held in great repute at the time of the Persian war. Herodotus cites them four times, and always as having been fulfilled to the letter. Pausanias, too, repeatedly testifies to their veracity.

1077. καὶ πῶς] This line was first supplied by Invernizzi from the Ravenna MS. With the phrase *πρίν κεν λύκος οἶν ὑμεναιοῖ* Erasmus compares Horace, Ode i. 33, "prius Appulis Jungentur capreae lupis Quam," &c.

1078. σφονδύλη] Schneider on Aristotle, Hist. Animal. v. 7, collects the various passages wherein the ancient writers have mentioned the *σφονδύλη*, which appears to have been a sort of beetle. Kirby and Spence in their 21st letter ("Means by which insects defend themselves") enumerate a variety of insects, mostly beetles, which, "when urged by danger, endeavour to repel it by emitting disagreeable scents or fluids." The common cocktail beetle defends itself in this manner. "It has the power of throwing out a most disgusting odour, which is penetrating and persistent to a degree, refusing to be driven off even with many washings."—Wood's Nat. Hist. iii. 465. "But of all beetles," says an anonymous writer on Insect Warfare, "commend me for military effect to the famous Bombardier, as it is called, which defends itself with a report and a little puff of smoke, bang-

HIER. If the prophetic nymphs have not been imposing on Bakis,
No, nor Bakis on men, nor the nymphs, I repeat, upon Bakis,
TRYG. O perdition be yours if you don't have done with your Bakis!
HIER. Then is the hour not come for the fetters of Peace to be loosened.
No; for before that hour— TRYG. This piece is with salt to be sprinkled.
HIER. Yea, it is far from the mind of the Ever-blessed Immortals
That we should cease from the strife, till the wolf and the lamb be united.
TRYG. How, you scoundrel accurst, can the wolf and the lamb be united?
HIER. Doth not the beetle, alarmed, emit a most horrible odour?
Doth not the wagtail yapper produce blind young in its hurry?
So is the hour not come for Peace to be sanctioned between us.
TRYG. What then, what is to come? Are we never to cease from the battle,
Always to chance it out, which most can enfeeble the other,
When we might both join hands, and share the dominion of Hellas?

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ing away at its enemy like a gunboat, up to twenty rounds. It is true that there is *vox et praeterea nihil*, unless you except the smell of the engagement, for the piece is not shotted."

1079. *κώδων ἀκαλανθίς*] He is referring to a proverb preserved by the Scholiast, and mentioned by many grammarians, *ἡ κύων σπεύδουσα τυφλὰ τίκτει.* But the language is purposely obscure and enigmatic, something in the manner of Lycophron; *ταῦτα δὲ πάντα*, says the Scholiast, *ἐπίτηδες ἀδιανοήτως ἔφρασεν, τὸ ἀσαφὲς τῶν χρησμῶν μιμούμενος.* ⟨So for *κύων* he substitutes *κώδων ἀκαλανθὶς*, the word *κώδων*, *a bell*, bearing some resemblance to *κύων*, and the sounds produced by its clapper being compared to the noisy yapping of a dog: *ἀκαλανθὶς* is properly *a goldfinch*, see the Introduction to the Birds, p. xliv⟩; but it is here used as an epithet of a dog, *παρὰ τὸ αἰκάλλειν ἴσως τοὺς γνωρίμους, ὑλακτεῖν δὲ τοὺς ξένους*, as the Scholiast on Birds 873 remarks.

1081. *ἢ διακαυνιάσαι*] ⟨*ἢ διακληρώσασθαι πότεροι ἐξ ἡμῶν τέλεον διαφθαρήσονται. καῦνον γὰρ τὸν κλῆρόν φασι*, Scholiast, who quotes a passage from an unnamed Comedy of Aristophanes, and another from the Flagon of Cratinus, in which *καῦνος* is used for "a lot."⟩

1082. *κοινῇ τῆς Ἑλλάδος ἄρχειν*] This is no mere comic suggestion: it was much in men's minds at this epoch that Athens and Sparta were in reality coalescing to obtain the joint supremacy of Hellas, and the idea had a powerful influence over the political combinations of the period. It derived additional force from the significant circumstance that, in the peace which was concluded a few days after the exhibition of this Play, a joint power was reserved to Athens and Sparta, enabling them,

ΙΕ. *οὔποτε ποιήσεις τὸν καρκίνον ὀρθὰ βαδίζειν.*
ΤΡ. *οὔποτε δειπνήσεις ἔτι τοῦ λοιποῦ 'ν πρυτανείῳ,*
οὐδ' ἐπὶ τῷ πραχθέντι ποιήσεις ὕστερον οὐδέν. 1085
ΙΕ. *οὐδέποτ' ἂν θείης λεῖον τὸν τραχὺν ἐχῖνον.*
ΤΡ. *ἆρα φενακίζων ποτ' Ἀθηναίους ἔτι παύσει;*
ΙΕ. *ποῖον γὰρ κατὰ χρησμὸν ἐκαύσατε μῆρα θεοῖσιν;*
ΤΡ. *ὅνπερ κάλλιστον δήπου πεποίηκεν Ὅμηρος·*
" ὣς οἱ μὲν νέφος ἐχθρὸν ἀπωσάμενοι πολέμοιο 1090
Εἰρήνην εἵλοντο καὶ ἱδρύσανθ' ἱερείῳ.
αὐτὰρ ἐπεὶ κατὰ μῆρ' ἐκάη καὶ σπλάγχν' ἐπάσαντο,
ἔσπενδον δεπάεσσιν· ἐγὼ δ' ὁδὸν ἡγεμόνευον·

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without the concurrence of the other Hellenic states, to alter the articles of the treaty: *τοῦτο γὰρ τὸ γράμμα μάλιστα τὴν Πελοπόννησον διεθορύβει καὶ ἐς ὑποψίαν καθίστη μὴ μετὰ Ἀθηναίων σφᾶς βούλωνται Λακεδαιμόνιοι δουλώσασθαι* (Thuc. v. 29; cf. Id. iv. 20; and Diodorus Siculus xii, chap. 75). ⟨And some forty years later this joint supremacy of Athens and Sparta was a favourite dream of Isocrates. See, for example, the early part of his Panegyrical Oration.⟩

1084. *δειπνήσεις ἐν πρυτανείῳ*] A dinner was served up daily at the public expense, in the Prytaneum, which was considered the domestic hearth of the commonwealth (*ἑστία τῆς πόλεως*, Pollux ix, Segm. 40), and as such was embellished with consecrated images of Peace and Hestia (Paus. i. 18. 3). Hestia was indeed the special patroness of all Prytanea, whence Pindar, in the eleventh Nemean Ode, addresses her as *Παῖ Ῥέας, ἅ τε Πρυτανεία λέλογχας, Ἑστία*, and speaks of her *ἀέναοι τράπεζαι*. The Prytanes for the time being had places, *ex officio*, at the table (Pollux viii. 155; Ruhnken's Timaeus, sub voc. *θόλος*; Scholiast at Lucian's Prometheus, 4); and there, too, were entertained foreign ambassadors, successful envoys, and others whom for their public services the State delighted to honour (Pollux ix. 40; cf. Ach. 125; Knights 281, 535, 709, 1404; Frogs 764). This was the famous *σίτησις ἐν Πρυτανείῳ*, so familiar from the Attic orators. So in Plato's Apology, 36 D, Socrates says to his judges that, if he must fix his own sentence, he should name a *σίτησις ἐν Πρυτανείῳ*, as to a public benefactor; and Lucian, ubi supr., makes Prometheus say that the benefits which he had conferred upon mankind would have been more aptly recompensed by a *σίτησις ἐν Πρυτανείῳ* than by the vulture and the Caucasus. For a decree conferring upon some person (the name is lost) a perpetual *σίτησις ἐν Πρυτανείῳ*, a perpetual *προεδρία* at the games, and the right of placing his statue in any part of the Agora except beside the statues of Harmodius and Aristogei-

HIER. Canst thou tutor the crab to advance straight forward? thou canst not.
TRYG. Wilt thou dine any more in the Hall of Assembly? thou wilt not;
No, nor ever again shall thy cheating knavery prosper.
HIER. Thou wilt never be able to smooth the spines of the hedgehog.
TRYG. Wilt thou never desist bamboozling the people of Athens?
HIER. Say, what oracle taught you to burn the thighs of the victim?
TRYG. This, the wisest and best, delivered by Homer the poet:
When they had driven afar the detestable cloud of the battle,
Then they established Peace, and welcomed her back with oblations,
Duly the thighs they burned, and ate the tripe and the inwards,
Then poured out the libations; and I was the guide and the leader;

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ton, see Wordsworth's Athens and Attica, chap. xiv. The Scholiast tells us that this honour was granted to the soothsayer Lampon, and no doubt he very much enjoyed it, if the account given in Athenaeus viii. 33 of his gormandizing propensities be correct. And probably he was not the only member of his craft who found his harvest in these times of public anxiety and suspense, and therefore of public superstition.

1085. *ἐπὶ τῷ πραχθέντι*] *ἐπὶ τῷ γενέσθαι τὴν εἰρήνην.*—Scholiast. *after what has occurred.* So *ἐπὶ τοῖσδε τοῖς πεπραγμένοις*, Aesch. Persae 529.

1090. *ὡς οἱ μέν*] These verses are extemporized by Trygaeus in imitation of the Homeric style and phraseology. Brunck, Dindorf, and Richter refer to Iliad i. 464, xvi. 301, xvii. 243; Od. vi. 261, vii. 137; for sundry of the expressions and sentences here strung together. ⟨The phrase *νέφος ἀπωσάμενοι*, or its equivalent, is found in other writers. In Hdt. viii. 109 Themistocles, dissuading the Athenians from intercepting Xerxes at the Hellespont, enlarges on the good fortune the Hellenes had experienced *νέφος τοσοῦτο ἀνθρώπων ἀνωσάμενοι*. Plutarch may have had these passages in his mind when he speaks of Marius telling his soldiers that they were to do battle with the Cimbri and Teutones, not to gain honour and glory for themselves, but *ὅπως νέφος τοσοῦτον πολέμου καὶ σκηπτὸν ὠσάμενοι διασώσουσι τὴν Ἰταλίαν*, Marius, chap. 16.⟩ The phrase *ἐγὼ δ' ὁδὸν ἡγεμόνευον* is repeated by Theocritus xi. 27. The *κώθων* was a drinking-cup, much used in the Lacedaemonian armies; its interior surface seems to have been broken by sundry ridges, *ἄμβωνας*, and it was found that, when the soldiers on campaigns were reduced to drink muddy water, these ridges arrested the sediment, and only the clearer water passed over to the drinker's lips. Such, at least, I take to be the meaning of the description given of this cup by Critias in a passage of his Lacedaemonian Republic, cited both by Plutarch, Lycurgus, chap. 9, and by Athenaeus, xi. 66.

χρησμολόγῳ δ' οὐδεὶς ἐδίδου κώθωνα φαεινόν."
ΙΕ. οὐ μετέχω τούτων· οὐ γὰρ ταῦτ' εἶπε Σίβυλλα. 1095
ΤΡ. ἀλλ' ὁ σοφός τοι νὴ Δί' Ὅμηρος δεξιὸν εἶπεν·
" ἀφρήτωρ, ἀθέμιστος, ἀνέστιός ἐστιν ἐκεῖνος,
ὃς πολέμου ἔραται ἐπιδημίου ὀκρυόεντος."
ΙΕ. φράζεο δὴ, μή πώς σε δόλῳ φρένας ἐξαπατήσας
ἰκτῖνος μάρψῃ. ΤΡ. τουτὶ μέντοι σὺ φυλάττου, 1100
ὡς οὗτος φοβερὸς τοῖς σπλάγχνοις ἐστὶν ὁ χρησμός.
ἔγχει δὴ σπονδὴν καὶ τῶν σπλάγχνων φέρε δευρί.
ΙΕ. ἀλλ' εἰ ταῦτα δοκεῖ, κἀγὼ 'μαυτῷ βαλανεύσω.
ΤΡ. σπονδὴ σπονδή.
ΙΕ. ἔγχει δὴ κἀμοὶ καὶ σπλάγχνων μοῖραν ὄρεξον. 1105
ΤΡ. ἀλλ' οὔπω τοῦτ' ἐστὶ φίλον μακάρεσσι θεοῖσιν·
ἀλλὰ τόδε πρότερον, σπένδειν ἡμᾶς, σὲ δ' ἀπελθεῖν.
ὦ πότνι' Εἰρήνη, παράμεινον τὸν βίον ἡμῖν.
ΙΕ. πρόσφερε τὴν γλῶτταν. ΤΡ. σὺ δὲ τὴν σαυτοῦ γ' ἀπένεγκον.
ΙΕ. σπονδή. ΤΡ. καὶ ταυτὶ μετὰ τῆς σπονδῆς λαβὲ θᾶττον. 1110
ΙΕ. οὐδεὶς προσδώσει μοι σπλάγχνων; ΤΡ. οὐ γὰρ οἷόν τε
ἡμῖν προσδιδόναι, πρίν κεν λύκος οἶν ὑμεναιοῖ.

1095. Σίβυλλα] It is unnecessary here to discuss the various theories which have been advanced respecting the origin, the history, the books, of the Sibyls; but I may mention Max Müller's conjecture that Sibylla is derived from *sabius*, a supposed Italian form of *sapiens*, and so merely means a wise woman.—Lectures on the Science of Language, p. 95, note. ⟨Both Bakis and the Sibyl are mentioned in the Knights; and both are bracketed together as χρησμῳδοὶ in the Theages of Plato, chap. 5 (p. 124 D), and are discussed in the thirty-fifth chapter of Aelian's V. H. Book XII, where much learning will be found collected in the notes of Kuhn and Perizonius.⟩

1097. ἀφρήτωρ] This and the following line are cited from Iliad ix. 63.

1100. ἰκτῖνος μάρψῃ] The oracle leaves in uncertainty the object of the kite's swoop; but the language naturally pointed to the σπλάγχνα (see Birds 892), and Trygaeus alarmed at this, and by the hungry glances which Hierocles is casting at the meat, cautions the servant to be on his guard; lest Hierocles himself should be preparing to play the part of the symbolical kite. ⟨The carrying off of sacrificial meats by kites was so common a practice, that Aristotle (De

None to the soothsayer gave the shining beautiful goblet.

HIER. Nothing I know of these: these did not come from the Sibyl.

TRYG. Nay, but wisely and well spake Homer the excellent poet:
Tribeless, lawless, and hearthless is he that delighteth in bloodshed,
Bloodshed of kith and kin, heart-sickening, horrible, hateful!

HIER. Take thou heed, or a kite, by a trick thy attention beguiling,
Down with a swoop may pounce.

TRYG. (*To the servant.*) Ah! take heed really and truly.
That's an alarming hint: it bodes no good to the inwards.
Pour the libation in, and hand me a piece of the inwards.

HIER. Nay, but if such is the plan, I too for myself will be cater.

TRYG. Pour libation! pour libation!

HIER. Pour it in also for me, and reach me a share of the inwards.

TRYG. That is far from the mind of the Ever-blessed Immortals.
Yea, for before that hour—*you* go, *we'll* pour the libation.
Holy and reverend Peace, abide with thy servants for ever.

HIER. Now, fetch hither the tongue.

TRYG. You, take yours off I'd advise you.

HIER. Pour the libation in. TRYG. Take that to assist the libation.

HIER. What! will none of you give me some meat?

TRYG. 'Tis strictly forbidden.
You no inwards can have till the wolf and the lamb be united.

Mirabilibus, chap. 123), Pausanias (v. 14. 1) and Aelian (N. A. ii. 47) all mention it as a remarkable fact, that it was never known to occur at the altar of Zeus in Olympia. In Lucian's Timon, 54, a gluttonous philosopher is described as *προαρπάζων ὥσπερ ἰκτῖνος τὰ ὄψα.*〉

1103. *βαλανεύσω*] 〈*I will attend to my own wants*; literally, I will be my own bathman. *διακονήσω, ὑπουργήσω.*—Scholiast. *ἐμαυτῷ βαλανεύσω· παροιμία, οἱονεὶ ἐμαυτῷ διακονήσω. λέγεται δὲ ὅταν ὁ βαλανεὺς νωθρεύηται, καὶ ἑαυτῷ τις λαμβάνῃ τὴν ἀρύταιναν καὶ διακονῇ· ἢ ἀπὸ τῶν τὰς βαλάνους ἐγκρυβόντων εἰς πῦρ.*—Zenobius iii. 58; Gaisford's Paroemiogr. p. 292.〉

1106. *ἀλλ' οὔπω τοῦτ' ἐστὶ φίλον*] Here and in several of the subsequent lines Trygaeus is retorting upon the soothsayer his own oracular utterances.

1110. *ταυτὶ λαβὲ θᾶττον*] These words, I think, are addressed to Hierocles, Trygaeus at the same time flinging at him some of the refuse.

ΙΕ. *ναὶ πρὸς τῶν γονάτων.* ΤΡ. *ἄλλως, ὦ τᾶν, ἱκετεύεις·*
οὐ γὰρ ποιήσεις λεῖον τὸν τραχὺν ἐχῖνον.
ἄγε δὴ, θεαταὶ, δεῦρο συσπλαγχνεύετε
μετὰ νῷν. ΙΕ. *τί δὴ 'γώ;* ΤΡ. *τὴν Σίβυλλαν ἔσθιε.*
ΙΕ. *οὔ τοι μὰ τὴν Γῆν ταῦτα κατέδεσθον μόνω,*
ἀλλ' ἁρπάσομαι σφῷν αὐτά· κεῖται δ' ἐν μέσῳ.
ΤΡ. *ὦ παῖε παῖε τὸν Βάκιν.* ΙΕ. *μαρτύρομαι.*
ΤΡ. *κἄγωγ', ὅτι τένθης εἶ σὺ κἀλαζὼν ἀνήρ.*
παῖ' αὐτὸν ἐπέχων τῷ ξύλῳ τὸν ἀλαζόνα.
ΟΙ. *σὺ μὲν οὖν· ἐγὼ δὲ τουτονὶ τῶν κωδίων,*
ἀλάμβαν' αὐτὸς ἐξαπατῶν, ἐκβολβιῶ.
οὐ καταβαλεῖς τὰ κώδι', ὦ θυηπόλε;
ἤκουσας; ὁ κόραξ οἷος ἦλθ' ἐξ 'Ωρεοῦ.

1118. *ἁρπάσομαι*] The Scholiast says that there was here a stage direction, *παρεπιγραφή· ταῦτα γὰρ εἰπὼν χλευάζει, καὶ ἀναιδῶς ἁρπάζει. καὶ ἐπιδραμόντες κατέλαβον καὶ ἐτύπτησαν.*

1121. *ἐπέχων*] ⟨*keeping on at it.* *ἤλεγχεν ἂν ἐπέχων καὶ οὐκ ἀνιεὶς.*—Plato, Theaetetus, chap. 19 (p. 165 D). *ἐπείχε κρούων* (*kept knocking*) Eccl. 317. Both these passages have been already quoted by Dr. Blaydes. The words *παῖε τῷ ξύλῳ* must be taken together. They are of constant occurrence. Cf. Wasps 458. In Lucian's Piscator, the dead philosophers, having obtained a day's leave of absence, ascend to the upper world for the purpose of punishing Lucian who had, they consider, libelled them in his Vitarum Auctio (the sale by auction of the various philosophic systems), and Socrates opens the ball by exclaiming *βάλλε βάλλε τὸν κατάρατον τοῖς ἀφθόνοις λίθοις· παῖε τοῖς ξύλοις τὸν ἀλιτήριον· καὶ σὺ, ὦ Πλάτων, βάλλε, καὶ σὺ ὦ Χρύσιππε, καὶ σύ,* § 1. So in § 32 of the same dialogue *παίων τοῖς ξύλοις*, and § 44 *τοῖς ξύλοις παίετε*. So *ξύλοις παίοντες*, Longus, Pastorals ii. 12. *ξύλοις ἔπαιον*, Eusebius, H. E. viii. 10. 4.⟩

1122. *κωδίων*] The skin of the victim was the perquisite of the priest. Compare Thesm. 758, where Mnesilochus insultingly gives back to his feminine adversary her empty wine-skin, after having drained its contents:

ΜΝ. *τουτὶ τὸ δέρμα τῆς ἱερείας γίγνεται.*
ΓΥ. *τί τῆς ἱερείας γίγνεται;* ΜΝ. *τουτὶ λαβέ.*
MN. This skin, fair priestess, is *your* perquisite.
WOMAN. What is my perquisite? MN. This skin, fair priestess.

Hierocles appears to have been clad in an abundance of these perquisites. ⟨Van Leeuwen supposes the *τουτονὶ* in this line to be an attendant of Hierocles

HIER. Do, by your knees I beseech.
TRYG. But fruitless are all your beseechings.
Thou wilt never be able to smooth the spines of the hedgehog.
Come now, spectators, won't you share the mess
Along with us? HIER. And I?
TRYG. You? eat your Sibyl.
HIER. No, by the Earth, you two shan't feast alone!
I'll snatch a piece away: 'tis all in common.
TRYG. Strike Bakis, strike! HIER. I call them all to witness—
TRYG. And so do I, that you're a rogue and glutton.
Lay on him with the stick: strike, strike the rascal!
SERV. You manage that, while I peel off the skins
Which he has gathered by his cozening tricks.
Now, sacrificer, off with all your skins.
What, won't you? here's a crow from Oreus town!

---

who is carrying off surreptitiously sheepskins belonging to Trygaeus or his servant; a strange idea, which though at first sight rather attractive, cannot possibly be right. The *χρησμολόγος* in the Birds has no attendant, nor is it likely that the *χρησμολόγος* in the Peace would have one. His entrance is announced (supra 1043-51) in terms which seem to negative the idea that two persons were approaching; and his exit also (infra 1126) is that of a single individual. So, two lines below, the bearer of the skins is addressed as *ὦ θυηπόλε*, an appellation which can be appropriate only to Hierocles. Nor again is there any reason to suppose that either Trygaeus or his servant had any sheepskins on the stage.〉

1125. *κόραξ*] Can the speaker be intending to compare Hierocles denuded of the skins to the crow (for the fable is told of the crow as well as of the daw) stripped of its borrowed plumes? *Moveat cornicula risum Furtivis nudata coloribus* (Hor. Ep. i. 3. 19). Or is he merely alluding, as the Scholiast suggests (*κόρακα εἶπεν ἐπειδὴ ἥρπαζεν*) to the rapacity of the soothsayer, who is still clutching after the *σπλάγχνα*, not heeding, and as though not hearing (*ἤκουσας*;), the servant's objurgations? Elymnium is said to have been the name of some small place in the neighbourhood of Oreus. With these words Trygaeus and the servant leave the stage, driving Hierocles before them. 〈Perhaps a better explanation of this line is that offered by Dr. Verrall in Mr. Sharpley's edition, "'There's the crow as he came

οὐκ ἀποπετήσει θᾶττον εἰς Ἐλύμνιον;

ΧΟ. ἥδομαί γ', ἥδομαι
κράνους ἀπηλλαγμένος
τυροῦ τε καὶ κρομμύων.
οὐ γὰρ φιληδῶ μάχαις,
ἀλλὰ πρὸς πῦρ διέλ-
κων μετ' ἀνδρῶν ἑταί-
ρων φίλων, ἐκκέας
τῶν ξύλων ἅττ' ἂν ᾖ
δανότατα τοῦ θέρους
ἐκπεπρεμνισμένων,
κἀνθρακίζων τοὐρεβίνθου,
τήν τε φηγὸν ἐμπυρεύων,
χἅμα τὴν Θρᾷτταν κυνῶν,
τῆς γυναικὸς λουμένης.

οὐ γὰρ ἔσθ' ἥδιον ἢ τυχεῖν μὲν ἤδη 'σπαρμένα,

from Oreus', that is, naked, or nearly so." Only, one would have thought, had that been his meaning, he would have discarded the unnecessary ἥκουσας and written ὁρᾶτε τὸν κόρακ'. κόραξ of course really means a raven, not a crow.〉

1127. ΧΟΡΟΣ] We have here, together with a new strophe and antistrophe, the epirrhema and antepirrhema which were omitted in the regular Parabasis of the Play; see note on 729 supr. 〈The strophe and antistrophe consist each of fourteen lines, the first ten cretic, the last four trochaic. The second, third, and fourth lines have a monosyllabic base. There is but one paeon in each system, viz. the first foot of the ninth line. They are both pleasant little Idylls on the joys of a country life as contrasted with battles and warfare.〉

1129. τυροῦ τε καὶ κρομμύων] These were part of the soldiers' victuals. See supr. 368, 529; Ach. 550, 1099; Knights 600, &c.

1131. διέλκων] *drinking in friendly competition.* The Scholiasts give two interpretations of this word: συμπίνων and διάγων. The former is universally adopted, and is undoubtedly right, for the description of a party sitting round the fire, roasting ἐρέβινθοι (chickpease) and φηγοί (which, if not actually chestnuts, *fagus castanea*, were certainly fruit of that class), would be very incomplete without some allusion to the wine-cup. Thus, Xenophanes of Colophon, cited by Athenaeus in his chapter on ἐρέβινθοι (ii. 44) says

Back to Elymnium! flutter off: shoo! shoo!

CHOR. What a pleasure, what a treasure,
What a great delight to me,
From the cheese and from the onions
And the helmet to be free.
For I can't enjoy a battle,
But I love to pass my days
With my wine and boon companions
Round the merry merry blaze,
When the logs are dry and seasoned,
And the fire is burning bright,
And I roast the pease and chestnuts
In the embers all alight,
—Flirting too with Thratta
When my wife is out of sight.

(EPIRRHEMA.) Ah, there's nothing half so sweet as when the seed is in the ground,

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πὰρ πυρὶ χρὴ τοιαῦτα λέγειν, χειμῶνος ἐν ὥρῃ,
ἐν κλίνῃ μαλακῇ κατακείμενον, ἔμπλεον ὄντα,
πίνοντα γλυκὺν οἶνον, ὑποτρώγοντ' ἐρεβίνθους.

So also Theocritus, Id. vii. 66, and Plato, Rep. ii. 372 C *Τραγήματα παραθήσομεν αὐτοῖς τῶν τε σύκων καὶ ἐρεβίνθων καὶ κυάμων, καὶ μύρτα καὶ φηγοὺς σποδιοῦσι πρὸς τὸ πῦρ, μετρίως ὑποπίνοντες*, though the use of the word *τραγήματα* there shows that the *ἐρέβινθοι* were to be eaten fresh, not dry and roasted; see Phaenias apud Athenaeum ubi supr.

1135. *ἐκπεπρεμνισμένων*] ⟨*having kindled such of the firelogs as are driest from the summer-heat.* *ξύλα ἐκπεπρεμνισμένα* are *logs, stumps for firewood*, like the *πρέμνα* and *στελέχη* of the Lysistrata. See the Commentary on line 267 of that Comedy. The expression *δανότατα τοῦ θέρους* is explained by the Scholiast to mean *ξηρότατα τῷ θέρει.*⟩

1136. *κἀνθρακίζων τοὐρεβίνθου*] ⟨*pushing* (a part of) *the chickpease into the red-hot embers.* As to the *ἐρέβινθος* see the Commentary on Ach. 801. The use of the genitive here implies that the guest retained hold of a part of the pod. The phraseology, common everywhere, is nowhere more common than in this second Parabasis; *τῶν τε πυρῶν τῶν τε σύκων*, 1145; *μυρρίνας τῶν καρπίμων*, 1154; *τοῦ θύμου τρίβων*, 1169.⟩ Thratta is in Aristophanes the common name for a maidservant; *ᾱ nomen gentile*, like Syra below.

τὸν θεὸν δ' ἐπιψακάζειν, καί τιν' εἰπεῖν γείτονα,
"εἰπέ μοι, τί τηνικαῦτα δρῶμεν, ὦ Κωμαρχίδη;"
"ἐμπιεῖν ἔμοιγ' ἀρέσκει, τοῦ θεοῦ δρῶντος καλῶς.
ἀλλ' ἄφευε τῶν φασήλων, ὦ γύναι, τρεῖς χοίνικας,
τῶν τε πυρῶν μῖξον αὐτοῖς, τῶν τε σύκων ἔξελε,
τόν τε Μανῆν ἡ Σύρα βωστρησάτω 'κ τοῦ χωρίου.
οὐ γὰρ οἷόν τ' ἐστὶ πάντως οἰναρίζειν τήμερον
οὐδὲ τυντλάζειν, ἐπειδὴ παρδακὸν τὸ χωρίον·
κἀξ ἐμοῦ δ' ἐνεγκάτω τις τὴν κίχλην καὶ τὼ σπίνω·
ἦν δὲ καὶ πυός τις ἔνδον καὶ λαγῷα τέτταρα,
εἴ τι μὴ 'ξήνεγκεν αὐτῶν ἡ γαλῆ τῆς ἑσπέρας·
ἐψόφει γοῦν ἔνδον οὐκ οἶδ' ἄττα κἀκυδοιδόπα·
ὧν ἔνεγκ', ὦ παῖ, τρί' ἡμῖν, ἓν δὲ δοῦναι τῷ πατρί·
μυρρίνας τ' αἴτησον ἐξ Αἰσχινάδου τῶν καρπίμων·

1142. Κωμαρχίδη] Comarchides is a fit name for the Coryphaeus here, whether it means a leader of the revels (from κῶμος) or a village magnate (from κώμη). ⟨It is the name of a rustic letter-writer in Aelian (Ep. 2) and Alciphron (iii. 73).⟩ So Κωμίας is used in Wasps 230, and there also in connexion with Charinades. ⟨The neighbour's speech appears to end with this line, and the rest of the Epirrhema to be the reply of the Coryphaeus.⟩

1147. οἰναρίζειν] ⟨The leaves of the vine were called οἴναρα; and οἰναρίζειν means *to prune the vine* by stripping off the superfluous leaves which would keep the sun's ripening influence from the grapes. The Scholiast explains τυντλάζειν by πηλοπατεῖν· τύντλος γὰρ ὁ πηλός. ἢ ἀντὶ τοῦ βωλοκοπεῖν. παρδακὸν δὲ δίυγρον.⟩

1149. σπίνω] ⟨*siskins*. See Introduction to Birds, p. xliv.⟩

1150. πυός] is the cow's first milk after calving, called by the Latins *colostrum*, which Pliny, xxviii. 33, defines to be "prima a partu spongiosa densitas lactis," where see Harduin's note. Martial, xiii. 38, says, "De primo matrum lacte colostra damus."—λαγῷα λέγεται κρέα says Trypho apud Athenaeum, ix. 62, on which Casaubon remarks, "Quemadmodum κρέα aut κρεάδια dicebant τρία vel τέτταρα pro frustis carnium tribus aut quatuor, sic et λαγῷα similiter." τὰ λαγῷα οὕτως ἔλεγον, οὐ προστιθέντες τὰ κρέα, Herodian, "Philetaerus." Beestings and hare are mentioned together in Wasps 709, where to live ἐν πᾶσι λαγῴοις Καὶ στεφάνοισιν παντοδαποῖσιν καὶ πυῷ καὶ πυριάτῃ is held up as a tempting picture of luxury and good cheer. ⟨On the γαλῆ see the Commentary on Ach. 255.⟩

1154. μυρρίνας] There were many purposes for which the myrtle would be

God a gracious rain is sending, and a neighbour saunters round.
" *O Comarchides!*" he hails me: "*how shall we enjoy the hours?*"
" *Drinking seems to suit my fancy, what with these benignant showers.*
Therefore let three quarts, my mistress, of your kidney-beans be fried,
Mix them nicely up with barley, and your choicest figs provide;
Syra run and shout to Manes, call him in without delay,
'Tis no time to stand and dawdle pruning out the vines to-day,
Nor to break the clods about them, now the ground is soaking through.
Bring me out from home the fieldfare, bring me out the siskins two,
Then there ought to be some beestings, four good plates of hare beside
(*Hah! unless the cat purloined them yesterday at eventide;*
Something scuffled in the pantry, something made a noise and fuss);
If you find them, one's for father, bring the other three to us.
Ask Aeschinades to send us myrtle branches green and strong;

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required at a convivial entertainment. A myrtle branch was the badge of minstrelsy, passed to each guest as his turn arrived to sing (Plutarch, Sympos. i. 4. 8; see Clouds 1364, and Dicaearchus quoted by the Scholiast there). Myrtle-wreaths, too, were worn by the revellers themselves (Eurip. Alcestis 759); and it would seem that the very couches were sometimes strewn with myrtle; thus Plato, Rep. ii. 12 (p. 372 B) *κατακλινέντες ἐπὶ στιβάδων ἐστρωμένων μίλακί τε καὶ μυρρίναις ἐπιπίνοντες τοῦ οἴνου*, and Heliodorus iv. 16 *στιβάδος ἦν μυρρίναι καὶ δάφναι τοῖς ξένοις ἐστρώκεσαν*. Moreover a thrush has just been ordered (1149 supr.), and that thrushes when served up for the table were garnished with myrtle may, perhaps, be gathered from the lines of Pherecrates quoted at 1197 inf. With respect to the epithet *καρπίμων*, "myrtles of the fruitful kind," it must be remembered that the fruit of the myrtle was formerly applied to a great variety of culinary and medicinal uses. See Pliny, Nat. Hist. xiv. 19, xv. 7, 35–8, xxiii. 81–3. Columella (xii. 38) gives some very precise recipes for the manufacture of myrtle wine, some species of which are highly recommended by Pliny as a wholesome beverage, very grateful to invalids, and one "which cheers but not inebriates." Useful oils were extracted from the myrtle: its leaves and berries were alike esteemed for their healing properties; and, before the introduction of pepper, it was in common use as a condiment. Myrtle-berries, too, seem to have been ordinarily eaten as a fruit. Athenaeus, more than once, quotes comic fragments in which *μύρτα* are enumerated among other dainties (ii. 39, iii. 7, xiv. 67, 68); and one Athenian was said to live on nothing else, Id. (ii. 21). See also the passage cited from Plato on 1131 supr. and

χἄμα τῆς αὐτῆς ὁδοῦ Χαρινάδην τις βωσάτω,
ὡς ἂν ἐμπίῃ μεθ' ἡμῶν,
εὖ ποιοῦντος κὠφελοῦντος
τοῦ θεοῦ τἀρώματα."

Ἡνίκ' ἂν δ' ἀχέτας
ᾄδῃ τὸν ἡδὺν νόμον,
διασκοπῶν ἥδομαι
τὰς Λημνίας ἀμπέλους,
εἰ πεπαίνουσιν ἤ-
δη· τὸ γὰρ φῖτυ πρῷ-
ον φύσει· τόν τε φή-
λην' ὁρῶν οἰδάνοντ'·
εἶθ' ὁπόταν ᾖ πέπων,
ἐσθίω κἀπέχω,
χἄμα φήμ', "Ὧραι φίλαι·" καὶ
τοῦ θύμου τρίβων κυκῶμαι·
κἄτα γίγνομαι παχὺς
τηνικαῦτα τοῦ θέρους

μᾶλλον ἢ θεοῖσιν ἐχθρὸν ταξίαρχον προσβλέπων,
τρεῖς λόφους ἔχοντα καὶ φοινικίδ' ὀξεῖαν πάνυ,

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cf. supr. 575. And it appears that "the fruit of the myrtle is eaten by the modern, as it was by the ancient, Athenians."—Dr. Daubeny, "Trees of the Ancients," p. 94.

1159. *ἀχέτας*] *ὁ ἠχέτης*, *the Chirruper*, the Doric name for the *τέττιξ*, *the cicala*. See the First Additional Note to the Birds, p. 234 of that Comedy.

1164. *τὸ γὰρ φῖτυ πρῷον*] ⟨*For the plant* (that is, the Lemnian vine) *is an early ripener*. The Scholiast quotes from an unnamed Play of Sophocles *οὔτ' ἄλλο φῖτυ πρῷον*, a passage which Aristophanes may be imitating here. Lemnian wine was famous in very early times; *νῆες δ' ἐκ Λήμνοιο παρέστασαν οἶνον ἄγουσαι | πολλαί.* Iliad vii. 467.⟩

1166. *φήλην'*] ⟨*a fig.* *ἐπὶ τοῦ ὠμοῦ σύκου κέχρηται, εἰπὼν οἰδαίνοντα· οἰδαίνεται γὰρ ὅτε ἄρχεται πεπαίνεσθαι.*—Scholiast.⟩

1168. *ἐσθίω κἀπέχω*] ⟨*eat and keep on at it*. The words are equivalent to *ἐσθίω ἐπέχων καὶ οὐκ ἀνιεὶς*; see supra 1121

Bid Charinades attend us, shouting as you pass along.
Then we'll sit and drink together,
God the while refreshing, blessing
All the labour of our hands."

(ANTISTROPHE.) O to watch the grape of Lemnos
Swelling out its purple skin,
When the merry little warblings
Of the Chirruper begin;
For the Lemnian ripens early.
And I watch the juicy fig
Till at last I pick and eat it
When it hangeth soft and big;
And I bless the friendly seasons
Which have made a fruit so prime,
And I mix a pleasant mixture,
Grating in a lot of thyme,
—Growing fat and hearty
In the genial summer clime.

(ANTEPIRRHEMA.) This is better than a Captain hated of the Gods to see,
Triple-crested, scarlet-vested, scarlet bright as bright can be.

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and the note there.〉

1172. *ταξίαρχον*] 〈The *ταξίαρχος* was the commander of the infantry brigade contributed to the Athenian army by the tribe to which he belonged, and forming of course one-tenth part of the entire body of hoplites. See supra 444. Ach. 569, Birds 353, Thesm. 833, and the Commentary on the Birds. This particular taxiarch, in order to assume a more terrifying appearance, wears triple plumes such as those which nodded over Lamachus's helmet in the Acharnians, and is clad in the brightest scarlet uniform. Compare what the Scholiast says of Peisander, supra 395. The *φοινικὶς*, though the special uniform of the Spartan troops (Ach. 320 and the Commentary there), was by no means confined to them; it was worn by civilians as well as by soldiers of all nations. Pollux (vii. 55) includes it in his list of garments commonly worn by men. All Cyrus's Ten Thousand Greeks were clad in *χιτῶνας φοινικοῦς*, says Xenophon, Anabasis i. 2. 16.〉

ἣν ἐκεῖνός φησιν εἶναι βάμμα Σαρδιανικόν·
ἣν δέ που δέῃ μάχεσθ' ἔχοντα τὴν φοινικίδα,
τηνικαῦτ' αὐτὸς βέβαπται βάμμα Κυζικηνικόν·
κᾆτα φεύγει πρῶτος, ὥσπερ ξουθὸς ἱππαλεκτρυὼν
τοὺς λόφους σείων· ἐγὼ δ' ἕστηκα λινοπτώμενος.
ἡνίκ' ἂν δ' οἴκοι γένωνται, δρῶσιν οὐκ ἀνασχετὰ,
τοὺς μὲν ἐγγράφοντες ἡμῶν, τοὺς δ' ἄνω τε καὶ κάτω
ἐξαλείφοντες δὶς ἢ τρίς. αὔριον δ' ἔσθ' ἡ Ἔξοδος·
τῷ δὲ σιτί' οὐκ ἐώνητ'· οὐ γὰρ ᾔδειν ἐξιών·
εἶτα προστὰς πρὸς τὸν ἀνδριάντα τὸν Πανδίονος,

1174. *βάμμα Σαρδιανικόν*] *διαφέρουσι γὰρ αἱ Λυδικαὶ βαφαὶ*, says the Scholiast. The expression *βάμμα Σαρδιανικὸν* is also found in Acharnians 112, where Paulmier refers to Pliny's statement (N. H. vii. 57) that the art of wool-dying was invented by the Lydians in Sardis; and Kuster adds a fragment of Plato Comicus from Athenaeus ii. 30:

κᾆτ' ἐν κλίναις ἐλεφαντόποσιν καὶ στρώμασι πορφυροβάπτοις
κἀν φοινικίσι Σαρδιαναΐσιν κοσμησάμενοι κατάκεινται.

⟨Achilles Tatius (i. 4), giving an inventory of a maiden's charms, says *λευκὴ παρειά· τὸ λευκὸν εἰς μέσον ἐφοινίσσετο καὶ ἐμιμεῖτο πορφύραν οἵαν εἰς τὸν ἐλέφαντα Λυδίη βάπτει γυνή.*⟩ Nothing is known of any Cyzicene dye; and Brunck has introduced into his text Markland's conjecture of *χεζικηνικὸν*, with which compare Birds 68. But though, perhaps, the epithet Κυζικηνικὸν was selected as a play upon some derivative of *χέζω*, yet its more direct reference seems to be to the character of the Cyzicenes, who, according to the Scholiast, *ἐπὶ δειλίᾳ καὶ θηλύτητι ἐκωμῳδοῦντο*.

1177. *ξουθὸς ἱππαλεκτρυών*] This unlucky phrase, upon which the comic writers fastened with such zest (*ὃν ἀεὶ κωμῳδοῖσιν*, Scholiast) was introduced by Aeschylus in his Play of the Myrmidons (see the Scholiast here, and at Birds 800), as a description of a naval ensign; he explains it himself in Frogs 933 *σημεῖον ἐν ταῖς ναυσὶν, ὥμαθέστατ', ἐνεγέγραπτο*.

1178. *ἐγὼ δ' ἕστηκα λινοπτώμενος*] This sentence, I imagine, is a quotation, or parody, of some passage unknown: possibly the one from which Suidas extracts the word *λινοπτωμένη*, explaining it by *λίνον ἁλιέως ψυχόμενον ἐποπτεύουσα*. Pollux v, Segm. 17, enumerates the *λινόπτης* amongst the attendants of the chase, and the metaphor may be drawn from, either the birdcatcher at his nets, the hunter at his toils, or the fisher at his line, wasting the day in fruitless expectation, while the prey he is watching is escaping unharmed.

1180. *ἐγγράφοντες — ἐξαλείφοντες*]

'Tis, he says, true Sardian tincture, which they warrant not to run;
But if e'er it gets to fighting, though his scarlet coat be on,
He himself becomes as pallid as the palest Cyzicene,
Running like a tawny cockhorse, he's the first to quit the scene;
Shake and quake his crests above him: I stood gaping while he flew.
Ah, but when at home they're stationed, things that can't be borne they do,
Making up the lists unfairly, striking out and putting down
Names at random. 'Tis to-morrow that the soldiers leave the town;
One poor wretch has bought no victuals, for he knew not he must go
Till he on Pandion's statue spied the list and found 'twas so,

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Meaning that they tampered with the special muster-roll, *κατάλογος* (of soldiers "wanted at the camp with three days' rations," see supr. 312, for an immediate expedition), by striking out names which ought to have been there, and substituting others which ought to have been omitted. The same complaint is made Knights 1369. Lysias (adv. Nicomachum 3) says that Nicomachus for bribes *τοὺς μὲν ἐνέγραφε τοὺς δὲ ἐξῄλειφεν*. The words *ἐξαλείφειν* and *ἐγγράφειν* are similarly contrasted by Plato, Rep. vi. 501 C, (and by St. Chrysostom in his thirtieth Homily on St. Matthew (p. 355 A), where he says that in moulding the immortal souls committed to our charge we should spare no trouble, nor shrink from going over the same ground again and again and again. "See you not," he asks, "how much and how often painters are rubbing out and writing in, *πόσα ἐξαλείφουσι, πόσα παρεγγράφουσι*, and that merely to improve the picture? And shall we take less trouble than they?" See Id. Hom. xi (p. 158 C–E), Hom. xli (p. 450 C).) And *ἐγγράφειν* is used in precisely the same way in the much discussed lines of Aeschylus, Choephoroe 685, 686:

νῦν δ' ἥπερ ἐν δόμοισι βακχείας καλῆς
ἰατρὸς ἐλπὶς ἦν παροῦσαν ἐγγράφει.

where, as I venture to think, every expositor without exception has gone wrong, from not observing that *παροῦσαν* refers to the Family Curse to which the whole speech is addressed. The death of Orestes proves that the Ἀρά is still present at its post, still engaged on active service.

1183. *Πανδίονος*] The ten Athenian tribes were named after ten ancient heroes, the *Ἐπώνυμοι*, whose statues were erected in the Agora, at no great distance from the Prytaneum. They were still standing when Pausanias visited Athens, and he gives a detailed account of them (i, chap. 5), doubting, however, which Pandion it was that gave his name to the tribe Pandionis. That the proposer of a new law was bound previously to exhibit it on notice boards, *ἐν σανίσιν*, placed before the Eponymi, is plain from Demosth. in

εἶδεν αὐτὸν, κἀπορῶν θεῖ τῷ κακῷ βλέπων ὀπόν.
ταῦτα δ' ἡμᾶς τοὺς ἀγροίκους δρῶσι, τοὺς δ' ἐξ ἄστεως
ἧττον, οἱ θεοῖσιν οὗτοι κἀνδράσιν ῥιψάσπιδες.
ὧν ἔτ' εὐθύνας ἐμοὶ δώσουσιν, ἢν θεὸς θέλῃ.
πολλὰ γὰρ δή μ' ἠδίκησαν,
ὄντες οἴκοι μὲν λέοντες,
ἐν μάχῃ δ' ἀλώπεκες.

ΓΡ. ἰοὺ ἰού.
ὅσον τὸ χρῆμ' ἐπὶ δεῖπνον ἦλθ' ἐς τοὺς γάμους.
ἔχ', ἀποκάθαιρε τὰς τραπέζας ταυτηί·
πάντως γὰρ οὐδὲν ὄφελός ἐστ' αὐτῆς ἔτι.
ἔπειτ' ἐπιφόρει τοὺς ἀμύλους καὶ τὰς κίχλας
καὶ τῶν λαγῴων πολλὰ καὶ τοὺς κολλάβους.
ΔΡ. ποῦ ποῦ Τρυγαῖός ἐστιν; ΤΡ. ἀναβράττω κίχλας.

Timocr. 707, and Aeschines in Ctesiph. p. 59. ⟨It was here that the charge of λιποταξίου brought against Demosthenes was affixed, Dem. v. Meid. 132 (pp. 547, 548).⟩ See also the passages referred to in Alberti's note to Hesychius, sub voc. Ἐπώνυμοι. And here, too, were suspended, in times of war, the special muster-rolls of soldiers called out for immediate service, the list for each tribe being probably affixed to its own Eponymus. See Aeschines, de F.L. 179 (p. 50). Florent Chretien remarks that Pandionis was the tribe to which Aristophanes himself belonged. ⟨See the Greek Life of the Poet at the commencement of Vol. I.⟩

1184. ὀπόν] ⟨ὀπὸς is the milky sap (*succus lacteus*) of the fig-tree, which is very acid, and is used for curdling milk. "Fici succus lacteus aceti naturam habet, itaque coaguli modo lac contrahit," Pliny xxiii. 63. See the Commentary on Wasps 353. βλέπειν ὀπὸν is to have a wry or acid look.⟩

1186. ῥιψάσπιδες] ⟨The word expected was ἐχθροὶ, but the Chorus change it to ῥιψάσπιδες as a compliment to Cleonymus, and any others in the like situation.⟩

1192. ὅσον τὸ χρῆμ'] ⟨The close of the second Parabasis finds Trygaeus in the midst of his preparations for the marriage feast (γάμους, Birds 1689), which has been forgotten since line 870. ὅσον τὸ χρῆμ', without a genitive, is used here, as in Thesm. 281, to describe an approaching crowd. It is extraordinary that any should have supposed the first course to be over and the second to be now in preparation. The guests would

Reading there his name inserted ; off he scuds with aspect wry.
This is how they treat the farmers, but the burghers certainly
Somewhat better: godless wretches, rogues with neither shame nor—shield,
Who one day, if God be willing, strict accounts to me shall yield.
For they've wronged me much and sorely:
Very lions in the city,
Very foxes in the fight.

TRYG. Hillo! Hillo!
What lots are coming to the wedding supper!
Here, take this crest and wipe the tables down,
I've no more use for that, at all events.
And now serve up the thrushes and the cates,
And the hot rolls, and quantities of hare.

SICKLE-MAKER. Where, where's Trygaeus? TRYG. Stewing thrushes here.

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not be arriving, nor Trygaeus stewing thrushes, when the banquet was half over.〉

1193. *ταυτηί*] Giving him a military crest. See 1218 infra. The Scholiast mentions that there was a stage direction to that effect. 〈Herwerden, I know not why, takes it to be a *φοινικὶς*, but that was not confined to soldiers or to times of war. See on 1172 supra. It would still be serviceable in times of peace.〉

1195. *ἀμύλους*] 〈These were cakes made of wheat not ground, but steeped in water and squeezed into a sort of pulp. *κόλλαβοι* were small white rolls. See the Commentary on Ach. 1092, Frogs 507. However before the banquet begins Trygaeus has to receive two groups of traders, the first group consisting of a maker of sickles, and a maker of casks. The former addresses Trygaeus in almost the same words, *ὅσ' ἡμᾶς τἀγαθὰ δέδρακας*, as those with which Demus expresses his gratitude to the Sausage-seller, Knights 1336.〉

1197. *ἀναβράττω κίχλας*] This seems to have been the favourite mode of cooking thrushes. Pherecrates apud Athen. vi. 97, speaks of a country flowing *κίχλαις ἀναβράστοις*, and in the previous chapter the same poet is quoted as saying

ὀπταὶ κίχλαι δ' ἐπὶ τοῖσδ' ἀνάβραστ' ἠρτυμέναι
περὶ τὸ στόμ' ἐπέτουτ' ἀντιβολοῦσαι καταπιεῖν,
ὑπὸ μυρρίναισι κἀνεμώναις κεχυμέναι.

See also Frogs 510. Thrushes were highly prized for the dinner-table, among both Greeks and Romans; and connoisseurs could at once detect from the

ΔΡ. ὦ φίλτατ', ὦ Τρυγαῖ', ὅσ' ἡμᾶς τἀγαθὰ
δέδρακας, εἰρήνην ποιήσας· ὡς πρὸ τοῦ
οὐδεὶς ἐπρίατ' ἂν δρέπανον οὐδὲ κολλύβου,
νυνὶ δὲ πεντήκοντα δραχμῶν ἐμπολῶ·
ὁδὶ δὲ τριδράχμους τοὺς κάδους εἰς τοὺς ἀγρούς.
ἀλλ', ὦ Τρυγαῖε, τῶν δρεπάνων τε λάμβανε
καὶ τῶνδ' ὅ τι βούλει προῖκα· καὶ ταυτὶ δέχου.
ἀφ' ὧν γὰρ ἀπεδόμεσθα κἀκερδάναμεν
τὰ δῶρα ταυτί σοι φέρομεν ἐς τοὺς γάμους.
ΤΡ. ἴθι νυν, καταθέμενοι παρ' ἐμοὶ ταῦτ' εἴσιτε
ἐπὶ δεῖπνον ὡς τάχιστα· καὶ γὰρ οὑτοσὶ
ὅπλων κάπηλος ἀχθόμενος προσέρχεται.
ΛΟ. οἴμ' ὡς προθέλυμνόν μ', ὦ Τρυγαῖ', ἀπώλεσας.
ΤΡ. τί δ' ἔστιν, ὦ κακόδαιμον; οὔ τί που λοφᾷς;
ΛΟ. ἀπώλεσάς μου τὴν τέχνην καὶ τὸν βίον,
καὶ τουτουὶ καὶ τοῦ δορυξοῦ 'κεινουί.

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taste whether the thrush upon their plate was wild or tame, male or female. See Persius, vi. 24, and the Scholiast there. Varro, de R. R. iii. 2, speaks of thrusheries which produced a prodigious income to their owners: and it was esteemed a singular refinement of luxury, on the part of Lucullus, that fat thrushes could be obtained from his preserves all the year round (Plutarch, Luc. chap. 40, and Pompey, chap. 2). The judgement of Horace (Ep. i. 15, 40), "obeso nil melius turdo," is fully confirmed by Martial, xiii. 92:—

Inter aves turdus, si quis me judice certet,
Inter quadrupedes mattya prima lepus.

Both the "turdus" and the "lepus" are to be served up on the tables of Trygaeus.

1200. οὐδὲ κολλύβου] (*no one would give a doit for it.* κόλλυβος· εἶδος εὐτελοῦς νομίσματος.—Scholiast. λεπτόν τι νομισμάτιον.—Pollux ix. 72. The last-named writer quotes a choliambic line of Callimachus who, speaking περὶ τῶν ἐν Ἅιδου, says ἐκ τῶν ὅκου βοῦν κολλύβου πιπρήσκουσιν; *the folk who dwell Where for a doit the primest ox they sell.* "Festiva descriptio τῶν ἐν Ἅδου," says Bentley, Call. Fragm. 85, "qui cum umbrae et simulacra sint, non amplius carnes solent comedere." From the expression λεπτὸν νομισμάτιον we may perhaps conjecture that the κόλλυβος was identical with the diminutive coin called the λεπτόν, which being the $\frac{1}{42}$ or $\frac{1}{56}$ part of an obol can

S.M. O, my best friend, Trygaeus! O what blessings
Your gift of Peace has brought us. Till to-day
No man would give one farthing for a sickle;
And now! I'm selling them two pounds apiece.
And my friend here sells casks for country use
Half a crown each. Trygaeus, freely take
As many casks and sickles as you please.
And take this too (*giving money*); out of our sales and gains
We bring you these, we two, as wedding presents.

TRYG. Well, lay your presents down, and hie you in
To join the marriage feast: here comes a man
Who trades in arms: he seems put out at something.

CREST-MAKER. O you've destroyed me root and branch, Trygaeus.

TRYG. How now, poor wretch! what ails you? got a crestache?

C.M. You have destroyed my living and my trade,
And this man's too, and yon spear-burnisher's.

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have been hardly larger than a pin's head; ὀβολὸς παρὰ Ἀθηναίοις ἕξ ἐστι χαλκῶν (Pollux ix. 65 and others say ὀκτὼ χαλκῶν), ὁ δὲ χαλκοῦς λεπτῶν ἑπτά. Photius s.v. ὀβολός. The widow's "two mites" were δύο λεπτά, St. Luke xxi. 2. And from the coin κόλλυβος came the term κολλυβιστής, *money-changer*, τὰς τραπέζας τῶν κολλυβιστῶν, St. Matt. xxi. 12.〉

1204. τῶνδε] Alluding, as Florent Chretien observes, to the casks. By ταυτὶ we are, I suppose, to understand either a portion of the money which they had made, or else gifts purchased with that money.

〈1210. The group of agricultural traders having gone in to join the wedding banquet, the next comers are the traders in military implements whose occupation is now gone and who therefore regard Peace in a very different light. The first to enter are a crest-maker and a breastplate-seller, who will presently be followed by a spear-burnisher, a military trumpeter, and a helmet-seller.〉

1211. λοφᾷς] *Troubled with a plethora of crests.* The word is coined, as the Scholiast observes, on the analogy of ὑδεριᾶν, ποδαγρᾶν, σπληνιᾶν, and other verbs, expressive of diseases.

1213. τουτονί] 〈He is referring to the breastplate-seller who has entered with him. The spear-burnisher is further off and possibly not yet visible on the stage. If he is, he must be represented by a Choregic actor who is always either a mute or a man of few words.〉

ΤΡ. τί δῆτα τουτοινὶ καταθῶ σοι τοῖν λόφοιν ;
ΛΟ. αὐτὸς σὺ τί δίδως ; ΤΡ. ὅ τι δίδωμ' ; αἰσχύνομαι.
ὅμως δ' ὅτι τὸ σφήκωμ' ἔχει πόνον πολύν,
δοίην ἂν αὐτοῖν ἰσχάδων τρεῖς χοίνικας,
ἵν' ἀποκαθαίρω τὴν τράπεζαν τουτῳί.
ΛΟ. ἔνεγκε τοίνυν εἰσιὼν τὰς ἰσχάδας·
κρεῖττον γὰρ, ὦ τᾶν, ἐστιν ἢ μηδὲν λαβεῖν.
ΤΡ. ἀπόφερ' ἀπόφερ' ἐς κόρακας ἀπὸ τῆς οἰκίας.
τριχορρυεῖτον, οὐδέν ἐστον τὼ λόφω.
οὐκ ἂν πριαίμην οὐδ' ἂν ἰσχάδος μιᾶς.
ΘΩ. τί δαὶ δεκάμνῳ τῷδε θώρηκος κύτει
ἐνημμένῳ κάλλιστα χρήσομαι τάλας ;
ΤΡ. οὗτος μὲν οὐ μή σοι ποιήσει ζημίαν.
ἀλλ' αἶρέ μοι τοῦτόν γε τῆς ἰσωνίας·
ἐναποπατεῖν γάρ ἐστ' ἐπιτήδειος πάνυ,
ΘΩ. παῦσαί μ' ὑβρίζων τοῖς ἐμοῖσι χρήμασιν.
ΤΡ. ὠδὶ, παραθέντι τρεῖς λίθους. οὐ δεξιῶς ;
ΘΩ. ποίᾳ δ' ἀποψήσει ποτ', ὦμαθέστατε.
ΤΡ. τῃδὶ, διεὶς τὴν χεῖρα διὰ τῆς θαλαμιᾶς
καὶ τῇδ'. ΘΩ. ἄμ' ἀμφοῖν δῆτ' ; ΤΡ. ἔγωγε νὴ Δία,
ἵνα μή γ' ἁλῶ τρύπημα κλέπτων τῆς νεώς.

1216. *τὸ σφήκωμ'*] ⟨This appears to be the binding whereby the plumes were fastened at the bottom. It was doubtless made of metal and pinched in, wasp-like, at the centre ; and was so fashioned as to be capable of being fixed securely into the aperture in the ridge of the helmet. The Scholiast and grammarians refer to Iliad xvii. 52 where it is said that a youth's graceful locks *χρυσῷ τε καὶ ἀργύρῳ ἐσφήκωντο*, and where Eustathius observes *ἐκ τῆς τῶν σφηκῶν κατὰ τὸ μέσον ἐντομῆς εἴληπται τὸ σφηκοῦσθαι.* Photius says *σφηκῶσαι· τὸ δῆσαι, οὕτως Φρύνιχος*, with which may be compared Frogs 1038.⟩

1217. *ἰσχάδων*] The Attic *ἰσχάδες* (dried figs) were famous all over the world. *Σφόδρα τῶν ἰσχάδων ἐθαυμάζοντο αἱ Ἀττικαὶ*, Athenaeus xiv. 67, who collects a budget of anecdotes on the subject.

1224. *τί δαὶ κ.τ.λ.*] ⟨The crest-maker, it would seem, goes out crestfallen ; and the Breastplate-seller now takes up the tale.⟩

TRYG. What shall I give you, then, for these two crests?
C.M. What *will* you give? TRYG. Faith, I'm ashamed to say:
Come, there's a deal of work about this juncture;
I'll give three quarts of raisins for the pair.
'Twill do to wipe my table down withal.
C.M. Go in, then, go, and fetch the raisins out.
Better have that than nothing, O my friend.
TRYG. Consume the things! here, take them, take them off
The hairs are dropping out; they're not worth having.
Zounds! I'll not give one raisin for the pair.
BREASTPLATE-SELLER. O what's the use of this habergeon now?
So splendidly got up: cost forty pounds.
TRYG. Well, well, you shan't lose anything by that:
I'll buy it of you at its full cost price.
'Twill do superbly for my chamber-pan.
B.S. Come, don't be mocking at my wares and me.
TRYG. Placing three stones anent it: aint that clever?
B.S. And how, you blockhead, can you cleanse yourself?
TRYG. How? slip my hands in through the portholes, here,
And here. B.S. What, both at once! TRYG. Yes; I'll not cheat.
I'll have fair play: an arm for every hole.

1227. *ἰσωνίας*] ⟨at *cost price*, that is at the ten minae you mention. As to *ποιεῖν ζημίαν* see Plutus 1124.⟩

1230. *τρεῖς λίθους*] *καὶ γὰρ παροιμία "τρεῖς εἰσὶν ἱκανοὶ πρωκτὸν ἀπομάξαι λίθοι." —τινὲς δὲ προστιθέασι καὶ τοῦτο, ὥς φασιν, "ἂν ὦσι τραχεῖς, ἂν δὲ λεῖοι, τέτταρες."*—Scholiast. Florent Chretien refers to Plutus 817.

1232. *διὰ τῆς θαλαμιᾶς*] Subaud. *ὀπῆς*. See Blaydes on Ach. 553. *διὰ τῆς ἐκβολῆς τῆς χειρὸς* (the arm-hole) *τῆς ἐν τῷ θώρακι τὴν αὐτοῦ χεῖρα καθῆκεν.*—Scholiast. *θαλαμιὰ* is in strictness the hole through which a rower on the lowest tier protruded his oar, but here it seems to signify, generally, any oar-hole.

1234. *ἵνα μή γ' ἁλῶ*] *Clepsisse navis ne foramen judicer.*—Florent Chretien. The trierarchs were bound to supply their triremes with the proper complement of rowers. Whether they had to defray the whole expense out of their own pockets, or whether the Government contributed its quota, is uncertain: but the better opinion seems to be that they

ΘΩ. ἔπειτ' ἐπὶ δεκάμνῳ χεσεῖ καθήμενος;
ΤΡ. ἔγωγε νὴ Δί', ὦπίτριπτ'. οἴει γὰρ ἂν
τὸν πρωκτὸν ἀποδόσθαι με χιλιῶν δραχμῶν;
ΘΩ. ἴθι δή, 'ξένεγκε τἀργύριον. ΤΡ. ἀλλ', ὦγαθὲ,
θλίβει τὸν ὄρρον. ἀπόφερ', οὐκ ὠνήσομαι.
ΣΑ. τί δ' ἆρα τῇ σάλπιγγι τῇδε χρήσομαι,
ἣν ἐπριάμην δραχμῶν ποθ' ἑξήκοντ' ἐγώ;
ΤΡ. μόλυβδον εἰς τουτὶ τὸ κοῖλον ἐγχέας,
ἔπειτ' ἄνωθεν ῥάβδον ἐνθεὶς ὑπόμακρον,
γενήσεταί σοι τῶν κατακτῶν κοττάβων.
ΣΑ. οἴμοι καταγελᾷς. ΤΡ. ἀλλ' ἕτερον παραινέσω.

were allowed a certain proportion out of the public treasury, and had to find the residue themselves. See Boeckh's Public Economy iv. 11. And it seems that certain trierarchs defrauded the State by supplying an insufficient number of seamen, and stopping up the vacant oar-holes, so that the deficiency might be less apparent to the eye. Compare the "dead pays" of which our old dramatists complain: Massinger's Unnatural Combat, Act iv, Scene 2, and Gifford's note. Trygaeus will have an arm through every hole, lest he, too, be found guilty of similar frauds.

⟨1240. Here the Breastplate-seller goes out. But probably some lines earlier the actor who had represented the Crest-maker re-enters as a Trumpeter. And the other actor who represented the Breastplate-seller will shortly return as a Helmet-seller, apparently accompanied by the Spear-burnisher, who in any case would have to be represented by a Choregic actor.⟩

1244. *τῶν κατακτῶν κοττάβων*] The *σάλπιγξ*, a tall straight instrument, was to be set erect on its broad bell-shaped base (called *ἡ κώδων*, *τὸ πλατύ*, and here *τὸ κοῖλον*, *τῆς σάλπιγγος*), which was kept steady by being weighted with lead. A light rod, *ῥάβδος*, was to be fastened at the top, i.e. at the mouth-piece, of the *σάλπιγξ*, extending from it at right angles. There would then be the instrument required for playing the cottabus, which was the art of throwing a few drops of liquid, *λάταγες*, at a mark with correct and dexterous aim. The Scholiast on Lucian's Lexiphanes, 3 (whose account is generally accepted as being at all events the most intelligible), says that there were two kinds of cottabus: (1) the *κατακτὸς*, and (2) the cottabus *δι' ὀξυβάφων*. And referring to this passage of Aristophanes, he explains the *κατακτὸς* thus:—A tall candelabrum-like shaft was set up, to which was attached a small bronze statuette, called Manes (a common name for a slave, cf. supr. 1146). Above the head of the Manes a little scale, *πλάστιγξ* or *πινάκιον*, was suspended from a rod, *ῥάβδος*

B.S. Sure, you won't use a forty pounder so.
TRYG. Why not, you rascal? Marry, I suppose
My seat of honour's worth eight hundred shillings.
B.S. Well, fetch the silver out. TRYG. Plague take the thing;
It galls my stern: off with you: I won't buy it.
TRUMPETER. See, here's a trumpet, cost me two pounds ten:
How in the world am I to use it now?
TRYG. I'll tell you how. Fill up this mouth with lead,
Then fix a longish rod, here at the top,
And there you'll have a dropping cottabus.
TRUMPETER. O me! he mocks me. TRYG. Here's another plan:

κοτταβικὴ, and if the winedrops were cleverly flung into this scale, it would fall and strike the Manes with a sharp ringing sound. The game was of course susceptible of an infinity of modifications, but it would seem by comparing the descriptions given by Pollux vi, Segm. 109, 110, Athenaeus xv. 4, 5, and the Scholiasts here, that the distinguishing characteristic of the κατακτὸς κότταβος was the dropping or falling scale, ἡ καταβαλλομένη πλάστιγξ, whilst in the cottabus δι' ὀξυβάφων there was no scale, but a number of tiny boats, whether with or without lamps, were set afloat upon water, and the object of the player was to submerge as many as possible with one throw. Divers complications were introduced into the κατακτὸς κότταβος for the sake of increasing the amount of skill and ingenuity required. Sometimes there was a pair of scales, fastened as in a balance, with a bronze statuette under each, and the wine being thrown into one scale sent it down upon the Manes beneath it, whence it sprang up with a rebound sufficient to drop the other scale upon the other Manes. Or again, water was placed under each scale, and the wine flung into one scale submerged it beneath the water, until brought up by a cast into the opposite scale. Or again, the scale, detached, had to strike the Manes at such an angle as to fall into a bason placed below it. Sometimes the frame that supported the apparatus was a chandelier swinging from the ceiling; sometimes the winedrops were not flung from the cup, but squirted from the mouth. Athenaeus (xv. 1–7 and elsewhere) quotes from the Comedians a vast number of pleasant passages illustrative of the game. In one extract from the Ἀφροδίτης γοναὶ of Antiphanes, all the details of the game and the proper mode of making the throw are very happily explained to a wondering novice. The special mention of the πλάστιγξ in connexion with the balance, inf. 1248, must not be understood as implying that a πλάστιγξ was not also to be employed for the cottabus.

τὸν μὲν μόλυβδον, ὥσπερ εἶπον, ἔγχεον,
ἐντευθενὶ δὲ σπαρτίοις ἠρτημένην
πλάστιγγα πρόσθες, καὐτό σοι γενήσεται
τὰ σῦκ' ἐν ἀγρῷ τοῖς οἰκέταισιν ἱστάναι.
ΚΡ. ὦ δυσκάθαρτε δαῖμον, ὡς μ' ἀπώλεσας, 1250
ὅτ' ἀντέδωκά γ' ἀντὶ τῶνδε μνᾶν ποτέ·
καὶ νῦν τί δράσω; τίς γὰρ αὖτ' ὠνήσεται;
ΤΡ. πώλει βαδίζων αὐτὰ τοῖς Αἰγυπτίοις·
ἔστιν γὰρ ἐπιτήδεια συρμαίαν μετρεῖν.
ΣΑ. οἴμ', ὦ κρανοποί, ὡς ἀθλίως πεπράγαμεν. 1255
ΤΡ. οὗτος μὲν οὐ πέπονθεν οὐδέν. ΚΡ. ἀλλὰ τί
ἔτ' ἐστὶ τοῖσι κράνεσιν ὅ τι τις χρήσεται;
ΤΡ. ἐὰν τοιαυτασὶ μάθῃς λαβὰς ποιεῖν,
ἄμεινον ἢ νῦν αὐτά γ' ἀποδώσει πολύ.
ΚΡ. ἀπίωμεν, ὦ δορυξέ. ΤΡ. μηδαμῶς γ', ἐπεὶ 1260
τούτῳ γ' ἐγὼ τὰ δόρατα ταῦτ' ὠνήσομαι.
ΔΟ. πόσον δίδως δῆτ'; ΤΡ. εἰ διαπρισθεῖεν δίχα,
λάβοιμ' ἂν αὖτ' ἐς χάρακας, ἑκατὸν τῆς δραχμῆς.
ΔΟ. ὑβριζόμεθα. χωρῶμεν, ὦ τᾶν, ἐκποδών.
ΤΡ. νὴ τὸν Δί', ὡς τὰ παιδί' ἤδη 'ξέρχεται 1265
οὐρησόμενα τὰ τῶν ἐπικλήτων δεῦρ', ἵνα
ἅττ' ᾄσεται προαναβάληταί, μοι δοκεῖ.
ἀλλ' ὅ τι περ ᾄδειν ἐπινοεῖς, ὦ παιδίον,
αὐτοῦ παρ' ἐμὲ στὰν πρότερον ἀναβαλοῦ 'νθαδί.

1254. *συρμαίαν*] This was a strong purge or emetic, which in certain parts of Egypt the whole population, according to Herodotus, took for three consecutive days every month. Συρμαΐζουσι *τρεῖς ἡμέρας ἐπεξῆς μηνὸς ἑκάστου, ἐμέτοισι θηρώμενοι τὴν ὑγιείην καὶ κλύσμασι.*—ii. 77. So in Thesm. 857 Aristophanes speaks of "Egypt's white plains and black-dosed citizens," *μελανοσυρμαῖον λεών*, black-*dosed*, with an allusion to black-*dressed*, the *syrma* being a long trailing robe.

1258. *τοιαυτασὶ λαβάς*] *ὠτάρια τοῖς κράνεσιν, ἵνα γένωνται κάδοι. δείκνυσι δὲ*

Pour in the lead as I advised before,
Then at the top suspend a pair of scales
With little cords, and there's a famous balance
To weigh out figs for labourers on the farm.

HELMET-SELLER. Thou hast destroyed me, dread unpitying Fate!
These helmets stood me in a good four pounds.
What am I now to do? who'll buy them now?

TRYG. Take them to Egypt: you can sell them there.
They're just the things they measure physic in.

TRUMPETER. O, helmet-seller, we are both undone.

TRYG. Why, *he's* received no hurt. H.S. Received no hurt!
Pray what's the use of all these helmets now?

TRYG. Just clap on each a pair of ears, like these,
They'll sell much better then than now they will.

H.S. O come away, spear-burnisher. TRYG. No, no.
I'm going to buy his spears: I really am.

SPEAR-BURNISHER. What are you going to give?

TRYG. Saw them in two,
I'll buy them all for vine-poles, ten a penny.

S.B. The man insults us: come away, my friend.

TRYG. Aye, go your way, for here come out the boys,
Those whom the guests have brought us; I suppose
They're going to practise what they're going to sing.
Come and stand here by me, my boy, and then
Let's hear you practise what you mean to sing.

τὰ ὦτα αὐτοῦ· καὶ ἔστι παρεπιγραφή.—Scholiast. But it does not seem to have been observed that this was also a gesture of derision. "O Jane, a tergo quem nulla ciconia pinsit, *Nec manus auriculas imitata est mobilis altas*" ("Twinkling fingers, perked like asses' ears," Gifford.)—Persius i. 58.

1261. τούτῳ] Ἀττικῶς εἶπε τούτῳ ὠνήσομαι, ἀντὶ τοῦ παρὰ τούτου ὠνήσομαι, says the Scholiast. So in Acharnians 815 ὠνήσομαί σοι. See Mr. Tate's paper in Museum Criticum i. 533, on what he calls Dawes's eleventh canon.

ΠΑΙΣ Α΄. Νῦν αὖθ' ὁπλοτέρων ἀνδρῶν ἀρχώμεθα ΤΡ. παῦσαι
ὁπλοτέρους ᾄδον, καὶ ταῦτ', ὦ τρισκακόδαιμον,
εἰρήνης οὔσης· ἀμαθές γ' εἶ καὶ κατάρατον.
ΠΑΙΣ Α΄. Οἱ δ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἰόντες,
σύν ῥ' ἔβαλον ῥινούς τε καὶ ἀσπίδας ὀμφαλοέσσας.
ΤΡ. ἀσπίδας; οὐ παύσει μεμνημένος ἀσπίδος ἡμῖν;
ΠΑΙΣ Α΄. Ἐνθάδ' ἄμ' οἰμωγή τε καὶ εὐχωλὴ πέλεν ἀνδρῶν·
ΤΡ. ἀνδρῶν οἰμωγή; κλαυσεῖ νὴ τὸν Διόνυσον
οἰμωγὰς ᾄδων, καὶ ταύτας ὀμφαλοέσσας.
ΠΑΙΣ Α΄. ἀλλὰ τί δῆτ' ᾄδω; σὺ γὰρ εἰπέ μοι οἵστισι χαίρεις.
ΤΡ. Ὡς οἱ μὲν δαίνυντο βοῶν κρέα, καὶ τὰ τοιαυτί.
ἄριστον προτίθεντο καὶ ἄτθ' ἥδιστα πάσασθαι.
ΠΑΙΣ Α΄. Ὡς οἱ μὲν δαίνυντο βοῶν κρέα, καὐχένας ἵππων
ἔκλυον ἱδρώοντας, ἐπεὶ πολέμου ἐκόρεσθεν.
ΤΡ. εἶεν· ἐκόρεσθεν τοῦ πολέμου κᾆτ' ἤσθιον.
ταῦτ' ᾄδε, ταῦθ', ὡς ἤσθιον κεκορημένοι.
ΠΑΙΣ Α΄. Θωρήσσοντ' ἄρ' ἔπειτα πεπαυμένοι. ΤΡ. ἄσμενοι, οἶμαι.

1270. Νῦν αὖθ' ὁπλοτέρων] This was he commencement of the Epigoni, one of those epic poems which forming, in connexion with the Iliad and Odyssey, an almost continuous chronicle of the heroic age down to the death of the last survivor of the heroes who conquered Troy, were thence commonly called the Cyclic poems. It is not known who was the author of the Epigoni: in the time of Herodotus it was commonly attributed to Homer himself, although Herodotus suspected its authenticity, Ἔστιν Ὁμήρῳ περὶ Ὑπερβορέων εἰρημένα ἐν Ἐπιγόνοισι, εἰ δὴ τῷ ἐόντι γε Ὄμηρος ταῦτα τὰ ἔπεα ἐποίησε.—iv. 32. ⟨The author of the Certamen Homeri et Hesiodi says that after that contest Homer travelled about, reciting as well the seven books of the Thebais which commence

Ἄργος ἄειδε, θεά, πολυδίψιον ἔνθεν ἄνακτες,

as the seven books of the Epigoni which commence

Νῦν αὖθ' ὁπλοτέρων ἀνδρῶν ἀρχώμεθα, Μοῦσαι.

φασὶ γάρ τινες, he adds, καὶ ταῦτα Ὁμήρου εἶναι. The παῦσαι with which Trygaeus closes the line is intended to mimic the Μοῦσαι of the original. See Bentley's Epistle to Mill ii. 322, ed. Dyce.⟩ The Scholiast here says that the words νῦν αὖθ' ὁπλοτέρων ἀνδρῶν ἀρχώμεθα form the commencement of the Epigoni of Anti-

FIRST BOY. "Sing of the younger blood, whose deeds"— TRYG. Plague take you, be quiet
Singing of deeds of blood: and that, you unfortunate ill-starred
Wretch, in the time of Peace; you're a shameful and ignorant blockhead.
BOY I. "Slowly the hosts approached, till at length with a shock of encounter
Shield was dashed upon shield, and round-bossed buckler on buckler."
TRYG. Buckler? you'd better be still: how dare you be talking of bucklers?
BOY I. "Rose the rattle of war commingled with groans of the dying."
TRYG. Groans of the dying? by great Dionysus, I'll make you repent it
Singing of groans of the dying, especially such as are round-bossed.
BOY I. What, then, what shall I sing? you, tell me the songs you delight in.
TRYG. "Then on the flesh of beeves they feasted;" something of *that* sort.
"Then a repast they served, and whatever is best for a banquet."
BOY I. "Then on the flesh of beeves they feasted, aweary of fighting;
Then from the yoke they loosed the reeking necks of the horses."
TRYG. Good: they were tired of war, and so they feasted:
Sing on, O sing, how they were tired and feasted.
BOY I. "Quickly, refreshed, they called for the casques." TRYG. Casks? gladly, I warrant.

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machus; but he is no doubt, as Tyrwhitt (in Kidd's Dawes 530 note) and Brunck observe, confounding the Cyclic poem of the Epigoni with the Thebais written by Antimachus of Colophon in a much later age, indeed about the era of the Peloponnesian War. The Epigoni recorded the second and successful attack which the Argive army, under the command of Adrastus and the younger warriors, the sons of the original Seven, made upon the city of Thebes. The epithet *ὁπλοτέρων* merely signifies "younger," but Trygaeus objects to everything connected with *ὅπλα*.

1273. *οἱ δ' ὅτε*] This line occurs eleven times in the Iliad. *σύν ῥ' ἔβαλον ῥινοὺς* is found iv. 447, viii. 61, and *ὀμφαλόεσσαι* is a common epithet of *ἀσπίδες*, but the two phrases are not conjoined in one line. Line 1276 is found in iv. 450 and viii. 64. The subsequent lines, though couched in Homeric phraseology, are not actually found in Homer.

1280. *καὶ τὰ τοιαυτί*] These words may be in apposition, either with *βοῶν κρέα*, "they ate the flesh of beeves and the like," or with the whole preceding clause, "Sing how they feasted and the like." The latter is the construction universally adopted, and I have, though with some doubt, followed it in my translation.

1286. *θωρήσσοντ'*] The boy uses this word in the sense of "they donned their breastplates," but Trygaeus understands

ΠΑΙΣ Α'. Πύργων δ' ἐξεχέοντο, βοὴ δ' ἄσβεστος ὀρώρει.
ΤΡ. κάκιστ' ἀπόλοιο, παιδάριον, αὐταῖς μάχαις·
οὐδὲν γὰρ ᾄδεις πλὴν πολέμους. τοῦ καί ποτ' εἶ;
ΠΑΙΣ Α'. ἐγώ; ΤΡ. σὺ μέντοι νὴ Δί'. ΠΑΙΣ Α'. υἱὸς Λαμάχου.
ΤΡ. αἰβοῖ. 1291
ἦ γὰρ ἐγὼ θαύμαζον ἀκούων, εἰ σὺ μὴ εἴης
ἀνδρὸς βουλομάχου καὶ κλαυσιμάχου τινὸς υἱός.
ἄπερρε καὶ τοῖς λογχοφόροισιν ᾄδ' ἰών.
ποῦ μοι τὸ τοῦ Κλεωνύμου 'στὶ παιδίον; 1295
ᾄσον πρὶν εἰσιέναι τι· σὺ γὰρ εὖ οἶδ' ὅτι
οὐ πράγματ' ᾄσεις· σώφρονος γὰρ εἶ πατρός.
ΠΑΙΣ Β'. Ἀσπίδι μὲν Σαΐων τις ἀγάλλεται, ἣν παρὰ θάμνῳ
ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων.
ΤΡ. εἰπέ μοι, ὦ πόσθων, εἰς τὸν σαυτοῦ πατέρ' ᾄδεις; 1300
ΠΑΙΣ Β'. Ψυχὴν δ' ἐξεσάωσα, ΤΡ. κατῄσχυνας δὲ τοκῆας.
ἀλλ' εἰσίωμεν. εὖ γὰρ οἶδ' ἐγὼ σαφῶς

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it in the signification which it not unfrequently bears of "they fortified themselves with draughts of wine." A similar play on the double meaning of the word occurs in Ach. 1132–5 to which Bergler refers.

1297. *σώφρονος*] *Discreet;* with that discretion which, as Falstaff says, "is the better part of valour." Florent Chretien cites the saying with which Demosthenes excused his flight from the battle-field, *ἀνὴρ ὁ φεύγων καὶ πάλιν μαχήσεται* (Aulus Gellius xvii. 21. 9), the original, I suppose, of our familiar rhyme,

"He that fights and runs away,
Will live to fight another day."

And compare Ralph's argument in Hudibras iii. 3. 243. On Cleonymus see the note at 446 supr.

1298. *Ἀσπίδι*] This is the famous elegy of Archilochus (Fragm. 3, Gaisford), the first poet who recorded in verse his own flight, "relicta non bene parmula," from the field of battle: and in consequence of which the Spartans, it is said, forbade him to enter their territory. The lines are as follows:—

Ἀσπίδι μὲν Σαΐων τις ἀγάλλεται, ἣν παρὰ θάμνῳ
ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων.
αὐτὸς δ' ἐξέφυγον θανάτου τέλος· ἀσπὶς ἐκείνη
ἐρρέτω· ἐξαῦτις κτήσομαι οὐ κακίω.

BOY I. "Out from the towers they poured, and the roar of battle ascended."
TRYG. Perdition seize you, boy, your wars and all!
You sing of nought but battles: who's your father?
BOY I. Whose? mine? TRYG. Yes, yours, by Zeus! BOY I. Why, Lamachus.
TRYG. Ugh, out upon it!
Truly I marvelled, and thought to myself as I heard your performance,
This is the son of some hacker, and thwacker, and sacker of cities.
Get to the spearmen, sing to *them*: begone.
Here, here, I want Cleonymus's son.
You, sing before we enter: sure I am
You won't sing wars: you've too discreet a father.
SECOND BOY. "Ah! some Saean is vaunting the targe, which I in the bushes
Sadly, a blameless shield, left as I fled from the field."
TRYG. Tell me, you pretty baboon, are you making a mock of your father?
BOY II. "Nay, but my LIFE I preserved."
TRYG. But you shamed the parents who gave it.
Well go we in, for sure I am that you,

Some would read for the third line, *ψυχὴν δ' ἐξεσάωσα φυγών, ἀλλ' ἀσπὶς ἐκείνη*. See Liebel's voluminous notes, and Colonel Mure's Literature of Greece, iii. 3, 7. Cf. Eur. Heracleidae 15, where Iolaus says, "We fled the country, so our home we lost, Our lives we saved." *ψυχὴ δ' ἐσώθη*. Alcaeus, who imitated Archilochus in his flight, imitated him also in the unblushing frankness with which he proclaimed his shame.—Hdt. v. 95. But the fragment, as given (No. 32) in Bergk's Poetae Lyrici Graeci, is almost entirely the composition of Bergk, and contains little which can with certainty be ascribed to Alcaeus :—

κάρυξ, ἄγγελον μὲν ἐμοῖς ἑτάροισιν ἐν οἴκῳ,
σῶς Ἀλκαῖος Ἄρῃ.
ἔντεα δ' οὐκ ἀνένεικον, ἃ δὴ κτέρας ἐς Γλαυκωπῶ
ἱρὸν ἀνεκρέμασαν
Ατττικοι.

Horace made a similar confession, referred to above. With the reproach *κατήσχυνας δὲ τοκῆας*, applied to Cleonymus, compare Aelian, H. A. iv. 1, *Ἀριστόδημος ὁ τρέσας, καὶ Κλεώνυμος ὁ ῥίψας τὴν ἀσπίδα καὶ ὁ δειλὸς Πείσανδρος οὔτε τὰς πατρίδας ᾐδοῦντο, οὔτε τὰς γαμετὰς, οὔτε τὰ παιδία.*

1300. *πόσθων*] On the use of this word to signify a boy, see Scaliger's note on the Asinaria of Plautus iii. 3. 104. *Πόσθων· κυρίως λέγεται παιδάριον· οὕτως γὰρ ὑποκορίζομενοι ἔλεγον ἀπὸ τοῦ αἰδοίου ποσθίον γὰρ τοῦτο καλοῦσιν.*—Photius.

ὅτι ταῦθ' ὅσ' ἦσας ἄρτι περὶ τῆς ἀσπίδος
οὐ μὴ 'πιλάθῃ ποτ', ὢν ἐκείνου τοῦ πατρός.
ὑμῶν τὸ λοιπὸν ἔργον ἤδη 'νταῦθα τῶν μενόντων
φλᾶν ταῦτα πάντα καὶ σποδεῖν, καὶ μὴ κενὰς παρέλκειν.
ἀλλ' ἀνδρικῶς ἐμβάλλετ' οὖν
καὶ σμώχετ' ἀμφοῖν ταῖν γνάθοιν· οὐδὲν γὰρ, ὦ πόνηροι,
λευκῶν ὀδόντων ἔργον ἔστ', ἢν μή τι καὶ μασῶνται.
ΧΟ. ἡμῖν μελήσει ταῦτά γ'· εὖ ποιεῖς δὲ καὶ σὺ φράζων.
ΤΡ. ἀλλ', ὦ πρὸ τοῦ πεινῶντες, ἐμβάλλεσθε τῶν λαγῴων·
ὡς οὐχὶ πᾶσαν ἡμέραν
πλακοῦσιν ἔστιν ἐντυχεῖν πλανωμένοις ἐρήμοις.
πρὸς ταῦτα βρύκετ', ἢ τάχ' ὑμῖν φημι μεταμελήσειν.

ΧΟ. εὐφημεῖν χρὴ καὶ τὴν νύμφην ἔξω τινὰ δεῦρο κομίζειν,
δᾷδάς τε φέρειν, καὶ πάντα λεὼν συγχαίρειν κἀπιχορεύειν.

1305. *ὑμῶν τὸ λοιπόν*] I fear that these lines will not go far towards redeeming the character of the iambic tetrameter catalectic, of which Mr. Frere, in his translation of the Knights, says that it is so essentially base and grovelling, that he could find no respectable English song to adduce as an example of the metre, until Sir George Cornewall Lewis suggested the sufficiently vulgar but otherwise inoffensive ditty of "Miss Baily" ("A Captain bold of Halifax, who lived in country quarters") which does in truth give a very tolerable notion of the rhythm of the Greek.

1306. *κενὰς παρέλκειν*] We are embarrassed here by the very multitude of the substantives which may be appropriately supplied for *κενὰς*, and between whose claims it is really impossible to decide. *Κώπας* is suggested by the Scholiast (as if the meaning were, "Dip your oars well in"): *γνάθους* or *σιαγόνας* by Florent Chretien and Bergler (the latter comparing *κάργὸνς ἔχειν μηδέποτε τὰς σιαγόνας*, Alexis apud Athen. xiv, chap. 49): and *κύλικας* also by Bergler, who cites Antiphanes apud Athen. x. 65 *μὴ μεστὰς ἀεὶ ἕλκωμεν*. And see 1131 supra. *Κύλικας* is adopted by Bothe also, whose observation, "*παρὰ* in *παρέλκειν* vitium actionis significat," is, I think, correct, whatever be the word supplied. But no exhortation to *drinking* seems intended here; and perhaps a new claimant for the vacant place may be suggested in the person of *ναῦς*, in which case the metaphor would be drawn from ships hauled up and laid aside as not intended for immediate use: the converse of such expressions as that of Thucydides ii. 90 *τῶν νεῶν τινὰς εἵλκον*

Being your father's son, will nevermore
Forget the song you sang about the shield.
Now then 'tis right, my jolly rogues, that you should, here remaining,
Munch, crunch, and bite with all your might, no empty vessels draining;
With manly zeal attack the meal,
And saw and gnaw with either jaw, there's no advantage really
In having white and polished teeth unless you use them freely.

CHOR. O aye, we know: we won't be slow; but thanks for thus reminding.

TRYG. Set to, set to: you starving crew: you won't be always finding
Such dishes rare of cake and hare
An easy prey in open day thus wandering unprotected.
Set to, set to: or soon you'll rue a splendid chance neglected.

CHOR. O let not a word of ill-omen be heard, but some of you run for the bride;
Some, torches to bring while the multitudes sing and dance and rejoice by her side.

κενὰς, and Id. 93 *τὰς τριήρεις ἀφείλκυσαν κενάς.*

1309. *σμώχετ'*]⟨*ἐσθίετε, τρίβετε.*—Scholiast. *ἀντὶ τοῦ μασᾶσθε.*—Suidas. That is doubtless what it comes to here, but its real signification seems to be "Work away with energy;" *σπουδῇ ἐνεργεῖν*, Photius; *ἐνεργεῖν μετὰ σπουδῆς*, Hesychius. According to the Et. Magn., s.v. *σμῶδιξ*, the Ionians said *σμῶξαι* for *πατάξαι.*⟩

1312. *ἐμβάλλεσθε*] ⟨"scil. *ἐς τὴν γαστέρα*; Lys. 562 of a soldier cramming porridge into his helmet."—Graves.⟩

1317. *κἀπιχορεύειν*] There is not much to choose between *κἀπικελεύειν*, the reading of the Ravenna MS., and *κἀπιχορεύειν*, the reading of the Venetian. The latter seems rather more appropriate to the occasion (although that circumstance may, no doubt, be urged as affording a greater probability of its interpolation), since it is rare to find either the choruses, or the torches, or the wedding-songs omitted in a description of a marriage procession. See, for example, the pleasant picture which in Lucian's Sea Dialogue, No. 15, the West Wind draws for the Wind of the South, of Europa's passage to her nuptial bed across the Mediterranean waters: "The sea was hushed, and the winds were still, as they gazed upon the scene, and little Loves skimmed lightly over the waves, holding up the lighted torches, *ἡμέναν τὰς δᾷδας φέροντες*, and chanting the hymenaeal song. The Nereids rose, half-naked from the deep, riding upon their dolphins, and clapping glad welcome with their hands: whilst all the Triton race, and whatever else the Ocean holds of mild and gracious aspect, danced in happy chorus round about the bride, *περιεχόρευε τὴν*

καὶ τὰ σκεύη πάλιν εἰς τὸν ἀγρὸν νυνὶ χρὴ πάντα κομίζειν,
ὀρχησαμένους καὶ σπείσαντας καὶ Ὑπέρβολον ἐξελάσαντας,
κἀπευξαμένους τοῖσι θεοῖσιν
διδόναι πλοῦτον τοῖς Ἕλλησιν,
κριθάς τε ποιεῖν ἡμᾶς πολλὰς
πάντας ὁμοίως οἶνόν τε πολὺν,
σῦκά τε τρώγειν,
τάς τε γυναῖκας τίκτειν ἡμῖν,
καὶ τἀγαθὰ πάνθ' ὅσ' ἀπωλέσαμεν
συλλέξασθαι πάλιν ἐξ ἀρχῆς,
λῆξαί τ' αἴθωνα σίδηρον.

ΤΡ. δεῦρ', ὦ γύναι, εἰς ἀγρὸν, [στρ.
χὤπως μετ' ἐμοῦ καλὴ
καλῶς κατακείσει.
Ὑμὴν, Ὑμέναι' ὦ.
Ὑμὴν, Ὑμέναι' ὦ.

παῖδα." ⟨So again Musaeus (line 274) says of the stolen loves of Hero and Leander:

ἦν γάμος, ἀλλ' ἀχόρευτος· ἔην λέχος, ἀλλ' ἄτερ ὕμνων·
οὐ δᾳδων ἥστραπτε σέλας θαλαμηπόλον εὐνήν·
οὐδὲ πολυσκάρθμῳ τις ἐπεσκίρτησε χορείῃ.⟩

See, too, Iliad xviii. 490–5; Hesiod, Scutum 274–7. I may add from Mr. M. Arnold's Merope a chorus which illustrates the subject, and is otherwise appropriate to the closing scenes of this Play:

Peace, who tarriest too long;
Peace, with Delight in thy train;
Come, come back to our prayer;
Then shall the revel again
Visit our streets, and the sound
Of the harp be heard with the pipe,
When the flashing torches appear
In the marriage-train coming on,
With dancing maidens and boys:
While the matrons come to the doors,
And the old men rise from their bench,
When the youths bring home the bride.

1320–8] While these lines are being sung one division of the Chorus carry in Harvesthome, whom we last saw going to her bridal bath supra 842.

1328. *αἴθωνα σίδηρον*] ⟨*the glowing iron.* He is borrowing the phraseology of the epic poets; Homer, Il. iv. 485, vii. 473, xx. 372; Od. i. 184; Hymn to Hermes 180; Hesiod, W. and D. 743. The expression is found also in the Ajax of Sophocles in a passage redolent with epic flavour.⟩

We'll carry the husbandry implements back our own little homesteads about,
When we've had our ovation, and poured our libation, and hunted Hyperbolus out.
But first we'll pray to the Gods that they
May with rich success the Hellenes bless,
And that every field may its harvest yield,
And our garners shine with the corn and wine,
While our figs in plenty and peace we eat,
And our wives are blest with an increase sweet;
And we gather back in abundant store
The many blessings we lost before;
And the fiery steel—be it known no more.

TRYG. Come then, come, my bride,
Midst the free green fields with me
Sweetly, sweet, abide.
Hymen, Hymenaeus O!
Hymen, Hymenaeus O!

1329. δεῦρ' ὦ γύναι] ⟨The remainder of the Play consists entirely of glyconic lines with a monosyllabic base; some of them being full (acatalectic) glyconics ⏑̲ | –∪∪– | ∪– | and others shortened (catalectic) glyconics, ⏑̲ | –∪∪– | ⏑̲. It will be observed that the refrain Ὑμήν, Ὑμέναι' ὦ is catalectic. In order to make it a full glyconic, Bentley changed the ὦ into ἰὼ (referring to Catullus lxi who in his glyconic Ode "in nuptias Juliae et Manlii" gives it as

Io Hymen, Hymenae' Io.
Io Hymen, Hymenaee),

and Dawes into Ὑμήν. But this is necessary only in the last antistrophe. It appears to me that the lines are divided into five strophes and antistrophes of unequal length: the last three lines of the Play, the farewell of Trygaeus, standing by themselves. One line, the third in the first antistrophe, is lost. The glyconics commence with the welcome of Trygaeus to his bride on her reappearance.⟩

1330. καλὴ καλῶς] The collocation, κακὸς κακῶς, is more common in Aristophanes; but καλὴ καλῶς is found in Ach. 253 and Eccl. 730, and the Latin equivalents "bella belle," "pulchra pulchre," occur in Plautus, Asinaria iii. 3. 86; Curculio iv. 2. 35; Miles Gloriosus iv. 2. 63; and Rudens ii. 4. 12. ⟨The conjunction of an adjective with its corresponding adverb is as old as Homer, μέγας μεγαλωστὶ, Iliad xvi. 776, xviii. 26; Odyssey xxiv. 40.⟩

ΧΟ. ὦ τρίσμακαρ, ὡς δικαί- [ἀντ.
ως τἀγαθὰ νῦν ἔχεις.

. . . .

Ὑμὴν, Ὑμέναι' ὦ,
Ὑμὴν, Ὑμέναι' ὦ.

ΗΜΙΧΟΡ. τί δράσομεν αὐτήν; [στρ.
τί δράσομεν αὐτήν;
ΗΜΙΧΟΡ. τρυγήσομεν αὐτὴν, [ἀντ.
τρυγήσομεν αὐτήν.

ΗΜΙΧΟΡ. ἀλλ' ἀράμενοι φέρω- [στρ.
μεν οἱ προτεταγμένοι
τὸν νυμφίον, ὦνδρες.
Ὑμὴν, Ὑμέναι' ὦ.
Ὑμὴν, Ὑμέναι' ὦ.
ΗΜΙΧΟΡ. οἰκήσετε γοῦν καλῶς [ἀντ.
οὐ πράγματ' ἔχοντες, ἀλ-
λὰ συκολογοῦντες.
Ὑμὴν, Ὑμέναι' ὦ,
Ὑμὴν, Ὑμέναι' ὦ.

ΗΜΙΧΟΡ. τοῦ μὲν μέγα καὶ παχὺ, [στρ.
ΗΜΙΧΟΡ. τῆς δ' ἡδὺ τὸ σῦκον. [ἀντ.

ΤΡ. φήσεις γ', ὅταν ἐσθίῃς [στρ.
οἶνόν τε πίῃς πολύν.
ΧΟ. Ὑμὴν, Ὑμέναι' ἰὼ, [ἀντ.
Ὑμὴν, Ὑμέναι' ἰώ.

1339. *τρυγήσομεν*] An allusion, as Florent Chretien and Bergler observe, to the names of Trygaeus and Opora: the marriage of the Vintner with the Vintage.

1341. *προτεταγμένοι*] So Bentley and Dawes for *προστεταγμένοι*. While these lines are being sung a second division of the Chorus raise Trygaeus in their arms. There was, in fact, a stage direction, *οἱ χορευταὶ ἀναλαβόντες*, which crept into the

CHOR. Happy, happy, happy you,
And you well deserve it too.
Hymen, Hymenaeus O!
Hymen, Hymenaeus O!

SEMICHOR. What shall with the bride be done,
What be done with Harvesthome?
SEMICHOR. She shall yield him, one by one,
All the joys of Harvest-home.

SEMICHOR. Ye to whom the task belongs
Raise the happy bridegroom, raise
Bear him on with goodly songs,
Bear him on with nuptial lays.
Hymen, Hymenaeus O!
Hymen, Hymenaeus O!
SEMICHOR. Go and dwell in peace:
Not a care your lives impair,
Watch your figs increase.
Hymen, Hymenaeus O!
Hymen, Hymenaeus O!

SEMICHOR. He is stout and big.
SEMICHOR. She a sweeter fig.

TRYG. So you all will think
When you feast and drink.
CHOR. Hymen, Hymenaeus O!
Hymen, Hymenaeus O!

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text, and maintained its place there, until the intrusion was discovered, and the intruder summarily ejected, by Bentley. The rest of the Play is sung as the double procession is filing off the stage.

1349. *σῦκον*] ⟨So *συκᾶς* in Alciphron, Fragm. 6, § 2, where see Seiler's note. And as to the preceding line see Ach. 787, Lys. 23, and Eccl. 1048.⟩

ΤΡ. ὦ χαίρετε χαίρετ', ἄν-
δρες, κἂν ξυνέπησθέ μοι, 1355
πλακοῦντας ἔδεσθε.

1356.] Mr. Frere, in a note to his translation of the Birds, describes the close of this Play as a rustic Epithalamium. He should have said ᾆσμα γαμήλιον or ἁρμάτειον, for the Epithalamium, as the name implies, was a sort of serenade sung ἐπὶ τῷ θαλάμῳ τῆς γαμουμένης. See the notes to Ilgen's Disquisitio de Scoliorum Poesi, pp. xl, xli. Very beautiful Epithalamia are given us by Theocritus, Catullus, and our own Spenser. The English reader may find a characteristic version of the first among the works of Dryden, and the second has been elegantly rendered by ⟨Sir Theodore⟩ Martin. I may perhaps be allowed to close these notes with a translation of one of Catullus's smaller poems (Carm. xxvi) turning upon a legal witticism (for *opposita* means both *exposed to* and *pledged for*) which in ⟨Sir Theodore's⟩ version is hardly brought out with sufficient distinctness to satisfy a legal reader.

TRYG. Away, away, good day, good day;
Follow me, sirs, if ye will,
And of bridecakes eat your fill.

Furi, villula vestra non ad Austri
Flatus opposita est, nec ad Favoni,
Nec saevi Boreae, aut Apeliotae,
Verum ad millia quindecim et ducentos.
O ventum horribilem atque pestilentem.

Furius, your little country-seat
Is never called upon to meet
The angry winds which issue forth
From East or West, from South or North.
'Tis only called upon to meet
One hundred thousand pounds complete.
O wind of all the winds that blow
To house and lands the deadliest foe!

⟨The Venetian MS. has against this final speech of Trygaeus, either as a *παρεπιγραφὴ* or as a gloss, the words *πρὸς τοὺς θεατάς*; and no doubt Trygaeus here, like Praxagora's maid and Blepyrus in the Ecclesiazusae, is giving a general invitation to the spectators to join in the approaching festivities.⟩

APPENDIX

OF VARIOUS READINGS

THE Peace is found, in a more or less perfect condition, in eight MSS. They are:—

R. The Ravenna MS.
V. The first Venetian (No. 474, St. Mark's Library, Venice).
I. The Vaticano-Palatine (Pal. No. 67, Vatican Library).
F. The first Florentine (No. 31, 15, Laurentian Library).
P^1. The second Parisian (No. 2715, National Library, Paris).
P^2. The third Parisian (No. 2717, National Library, Paris).

V^2. The third Venetian (No. 475, St. Mark's Library).
D. Havniensis (No. 190, Royal Library, Copenhagen).

A careful collation of the first six MSS. has recently been published in Zacher's edition. It was commenced by Velsen who collated R. V. F. and the first 131 lines of I. The collation of this MS. was completed by A. Wilmanns, "cujus collatio," says Bachmann, "non semper satis accurata videtur." On Velsen's death the work was continued by Zacher who collated P^1. and P^2., but he too died before the edition was ready for publication; and it was finally revised, and published with a careful preface, by Bachmann. V^2. is said in Bachmann's Preface to be a mere copy of V., and D. to correspond with I. P^2. The publication of Velsen's collations, and still more the photogravures of R. and V.,

have shown how inconceivably inaccurate were all previous collations, and I have thought it better to confine myself to the readings given in Zacher's edition, though invariably verifying from the photogravures the readings of those two all-important MSS.

R. and V. are the only MSS. which give the Play in its entirety. All the other four omit from 947 to 1012; and none of them have lines 1355, 1356. F. and P^1. indeed end the Play at line 1300. And in addition to these gaps F. omits the first 377 lines; from 490 to 548; from 837 to 893; and from 1126 to 1190.

The first printed edition of Aristophanes was that published at Venice by Aldo Pio Manuzio, A.D. 1498, the immediate editor being Marco Musuro, a native of Crete, and afterwards Abp. of Monovasia. It was at first intended to comprise seven Plays only, the Plutus, the Clouds, the Frogs, the Knights, the Acharnians, the Wasps, and the Birds. At the end of the Birds is the following *finis*:

'Αριστοφάνους κωμῳδιῶν ἑπτὰ καὶ τῶν εἰς αὐτὰς σχολίων ἀρχαίοις συντεθέντων γραμματικοῖς· ἃ δὴ, σποράδην ἐν ἀντιγράφοις κείμενα διαφόροις καὶ πεφυρμένως, συνείλεκταί τε καὶ ὡς οἷόν τε ἦν ἐμμελέστατα διώρθωται παρὰ Μάρκου Μουσούρου τοῦ Κρητὸς

ΤΕΛΟΣ.

But before publication the editor had obtained and added to the work two more Comedies, the Peace and the Ecclesiazusae; so that the Editio Princeps, as published, contained all the Comedies we now possess except the Lysistrata and the Thesmophoriazusae.

Of course we cannot tell with certainty what were the *ἀντίγραφα διάφορα* from which Musuro collected the nine Plays and their Scholia, but it is generally agreed that he had before him amongst other documents I. or a very similar MS.; and there is no doubt that for the two additional Comedies he had also P^1. or a duplicate of P^1., since almost all the numerous liberties with the text in which the writer of that MS.

indulges are reproduced in the pages of the Aldine edition. Probably some of the MSS. employed by the early editors have ceased to exist: they would be used as copy for the press and so become soiled and torn; and might well be cast away as worthless when their contents had been committed to print.

The Lysistrata and the Thesmophoriazusae remained unpublished for seventeen years longer. But in the year 1515 two small volumes were issued at Florence by the Giunta family; the earlier containing the nine Comedies published by Manuzio, the later the two theretofore unpublished Comedies. The two volumes are, I believe, always found bound together, and go by the name of "Junta." Ten years later the same family published a third edition of Aristophanes under the editorship of Antonio Fracini. Fracini is supposed to have had access to the Ravenna or some very similar MS., since the important improvements which he introduced into the text correspond very closely with the readings of R. In the present Play, amongst other things, he was the first to print the 65 lines from 947 to 1012 which are omitted in Aldus and Junta, as in every known MS. except R. and V. In all these the line εἰς ἀγαθὰ μεταβιβάζει is immediately followed by εἶτα μονῳδεῖν ἐκ Μηδείας. He did not, however, include in his edition either the Lysistrata or the Thesmophoriazusae, nor did his successor Gormont in his Paris edition of 1528 (the first edition published out of Italy); and the eleven Plays were not published in one volume until Cratander so published them at Basle in the year 1532. Thenceforward the eleven Plays have always been printed together.

The text as settled by the earliest editions remained substantially unaltered for some two centuries. A few slight corrections were made by Zanetti, and others, more numerous and more important, by Grynaeus, but as a rule editors were content to hand on the text as they received it from their predecessors. The edition which Aemilius Portus, another Cretan scholar, published at Geneva in 1607 has perhaps been unduly depreciated. If the editor added little of his own, he generally contrived to select the best of the various readings adopted by earlier

scholars. And he was the first to publish, together with the Greek, a Latin translation and notes. It is true that neither the translation nor the notes were his own; the former was a combination of the verse translations of Florent Chretien and Frischlin, and for the remaining Plays the prose translation of Andreas Divus; the latter consisted of the *Greek* notes of Bisetus on all the eleven Comedies, and of Bourdin on the Thesmophoriazusae, and the *Latin* notes of Girard on the Plutus, and of Florent Chretien on the Wasps, the Peace, and the Lysistrata. He also published the Greek scholia on the nine Aldine Plays as Aldus, Fracini, and Gelenius had already done. And, on the whole, his edition made the Comedies far more intelligible to the ordinary reader than they had ever been before. It was however altogether superseded by Kuster's edition published in 1710, a work on much the same plan, but carried out with far greater erudition on the part of the editor, and with much more important subsidiary appliances than existed in the time of Portus. Kuster was the first editor to avail himself systematically of the help afforded by the MSS. He tells us that he had consulted five which he calls Vaticano-Urbinas, Vaticano-Palatine, Bodleian, Arundel, and Vossianus, and which have been identified with the MSS. called in this series U. (No. 141), I. (No. 67), the MS. x. 1 in the Library of Lincoln College, Oxford, L^3. (the fourth London, Arundel 530), and Bentley's copy, now in the Library of Trinity College, Cambridge, of l. (No 52. in the University Library, Leyden). See Professor John Williams White's articles on "the MSS. of Aristophanes." Apparently he relied mostly, and very wisely, on the two Vatican MSS. which enabled him to effect several important improvements. But his text is very unequal. Many of the most glaring errors, both in language and in metre, are entirely overlooked. Except that for the three versions by Andreas Divus he substituted versions of the Birds by Hemsterhuys, of the Ecclesiazusae by Le Fevre, and of the Thesmophoriazusae by himself, he retained everything that was in Portus's edition. But he added a series of valuable annotations by various scholars; by himself on all the Comedies except the Wasps and the Peace; by Paulmier on the

Lysistrata; by Casaubon on the Knights; by Spanheim on the Clouds, Frogs, and Plutus; by Le Fevre on the Ecclesiazusae; and by Bentley on the Clouds and the Plutus. Moreover the copy of the Leyden MS. which Bentley sent him contained the Scholia on the Lysistrata which were for the first time published in this edition. No Scholia on the Thesmophoriazusae were published until more than a century later, viz. in Bekker's edition of 1829.

Kuster was followed half a century later by Bergler, whose brief notes enter fully into the spirit of Aristophanes, and teem with apt illustrations and terse and happy comments. He made too some brilliant conjectural amendments, but did not turn his attention to a systematic improvement of the text. And unfortunately he died before the work was published, and its publication was undertaken by Peter Burmann the younger, a dull man incapable of appreciating either Aristophanes or Bergler. Consequently the text which he prepared for Bergler's edition is as infelicitous as Bergler's own annotations are brilliant.

Brunck's edition was originally published at Strasburg in the year 1783, and the assistance afforded him by the Parisian MSS., and his own sound practical judgement, enabled him to effect a very material improvement in the text of Aristophanes. He seems to have been the first editor who went carefully through each Comedy, weighing every line, and endeavouring to detect, and, so far as he could, to remedy, every inaccuracy either of metre or of language. Hardly any error escaped his notice, but not having access to the best MSS. he frequently failed to administer the right remedy for the disease. Indeed on more than one occasion, in reliance on the unsafe MS. which is called P^1., he unquestionably "left the right path for the wrong." But his edition was a remarkable advance on all preceding ones; it was universally recognized as giving the standard text of Aristophanes; and would doubtless have held its own till now, but for the flood of light unexpectedly thrown upon the text by the discovery (or rediscovery) of the great Ravenna and Venetian MSS.

The Ravenna MS. was brought to the notice of Western scholars by

Invernizzi in the year 1794. The edition which he commenced was continued by Beck and completed by Dindorf. But Invernizzi's transcription of the MS. was of a deplorably imperfect and faulty character. And the whole MS. together with the Venetian (which for the Peace is hardly less valuable than the Ravenna) was again collated by Immanuel Bekker, whose excellent Variorum edition, published in London in the year 1829, professed to show, either in the text or in the footnotes, every variation of these two important MSS. The results were embodied in Dindorf's Oxford edition of 1835. But Bekker's own collation, though vastly superior to Invernizzi's, was itself very far from accurate; and the only thoroughly trustworthy collations that have ever been published are those by Adolphus von Velsen of the Knights, the Peace, the Thesmophoriazusae, the Frogs, the Ecclesiazusae, and the Plutus. However the importance of collations has been considerably diminished by the publication of photogravures of both these MSS.; that of the Venetian in London and Boston, 1902, and that of the Ravenna in Leyden, 1904.

I did not, in my former Appendix to the Peace, attempt to criticize any editions published in my own lifetime, nor do I propose to do so now, beyond observing that with Cobet and Meineke an era of systematic corruption of the text was, most unhappily, inaugurated. Empty irrational rules are formulated by anybody who has the audacity to formulate them, and when the MSS. show them to be unfounded, it is the MSS., and not the rules, which have to be altered. And *he* is acclaimed the aptest scholar who can make the most numerous alterations. If Aristophanes wrote one thing an editor will remark "*Malim* some other thing," and merely on the ground of the editor's preference that other thing at once takes its place in the text. Another editor considers his suggestion "multo elegantius" than what Aristophanes wrote, and again this much more elegant suggestion is substituted for the genuine reading. That is the right way to correct a schoolboy's exercise, but it is most emphatically the wrong way to deal with the writings of an ancient poet, towards whom our attitude should be that of learners, and not that

of a dictatorial schoolmaster. One can imagine the indescribable mess into which the Plays of Shakespeare would be thrown were they to be treated in a similar manner even now, and much more 2000 years hence when tastes and ideas may have undergone a complete transformation.

I observed in my former Appendix that no complete edition of Aristophanes, and indeed no complete edition of the Peace, had ever been published by an English scholar; but although that was true in 1866, it is not true now. It is, however, still true that (as I proceeded to say) no country has contributed more than our own to the improvement of the Aristophanic text. The marvellous sagacity of Bentley had already anticipated a great number of the corrections which were subsequently supplied from the MSS.; and "it is not too much to say," as Bp. Monk (Life of Bentley, i. 195) most truly observes, "that had he given his mind to such a work, no person ever lived who was so well qualified for an editor of the great Comedian of Athens." His letters on the subject to Kuster, published more fully in the Museum Criticum than in Kuster's own edition, are specimens of literary criticism only less delightful and instructive than his own immortal Dissertation on Phalaris; and his marginal jottings on Aristophanes, printed in the same Museum and in the Classical Journal, are altogether worthy of his unrivalled reputation. The Aristophanic criticisms of Dawes are famous all over the world; and truly, to pass from his Miscellanea Critica to such works as the Vindiciae Aristophaneae of Meineke and Herwerden, is like passing from the Garden of Eden to a barren and dry land where no water is. Nor are the conjectures of Thomas Tyrwhitt, though briefer and less concerned with general principles, unworthy to stand by the side of the conjectures of Dawes. Porson, to use the language of Bps. Monk and Blomfield in their Preface to his Adversaria, "in Aristophanem expoliendum semper incumbebat, et in hoc omnes nervos intendebat; quin etiam credibile est, si vita suppeditasset, Comicorum principem demum exiturum fuisse, a principe Criticorum innumeris fere locis restitutum, Atticoque suo nitore postliminio donatum." His numerous, though brief, criticisms were, after his death, edited by P. P. Dobree,

whose own acute lucubrations were similarly given to the world by the late Professor Scholefield. And finally no Aristophanic scholar is more constantly cited or more highly appreciated by foreign critics than Peter Elmsley, whose notes on the Acharnians are full of careful and patient observation upon the text, not only of that Play, but also of Aristophanes generally.

The editions of the Peace in my own possession from which the following synopsis is compiled are as follows:—

(1) Aldus. Venice, 1498.
(2) Junta. Florence, 1515.
(3) Fracini. Florence, 1525 (sometimes called the second Junta).
(4) Gormont. Paris, 1528.
(5) Cratander. Basle, 1532.
(6) Zanetti. Venice, 1538.
(7) Junta II. Florence, 1540 (sometimes called the third Junta).
(8) Farreus. Venice, 1542 (hardly more than a reprint of Zanetti).
(9) Grynaeus. Frankfort, 1544.
(10) Gelenius. Basle, 1547 (sometimes called Froben).
(11) Rapheleng. Leyden, 1600 (sometimes called Plantin).
(12) Portus. Geneva, 1607.
(13) Scaliger. Leyden, 1624 (called Scaliger's because containing a few notes of his).
(14) Faber. Amsterdam, 1670 (hardly more than a reprint of Scaliger's with the addition of Le Fevre's Ecclesiazusae).
(15) Kuster. Amsterdam, 1710.
(16) Bergler. Leyden, 1760 (posthumous. The text is Burmann's).
(17) Brunck. London, 1823 (originally published at Strasburg, 1783).
(18) Invernizzi. Leipsic, 1794–1823.
(19) Bothe's first edition. Leipsic, 1828.
(20) Bekker. London, 1829.
(21) Dindorf. Oxford, 1835.

(22) Weise. Leipsic, 1842.
(23) Bothe's second edition. Leipsic, 1845.
(24) Holden's first edition. London, 1848.
(25) Bergk. Leipsic, 1857 (reprinted 1888).
(26) Meineke. Leipsic, 1860.
(27) Richter's Peace. Berlin, 1860.
(28) My own first edition was published in the year 1866.
(29) Holden's second edition. Cambridge, 1868.
(30) Green's Peace. London, 1873.
(31) Paley's Peace. Cambridge, 1873.
(32) Blaydes. Halle, 1883.
(33) Herwerden's Peace. Leyden, 1897.
(34) Hall and Geldart. Oxford, 1900.
(35) Merry's Peace. Oxford, 1900.
(36) Mazon's Peace. Paris, 1904.
(37) Sharpley's Peace. Edinburgh and London, 1905.
(38) Van Leeuwen. Leyden, 1906.
(39) Zacher. Leipsic, 1909.
(40) Graves's Peace. Cambridge, 1911.

The Destructive Criticism of these latter days has dealt gently with the old Attic Comedy. No one has yet discovered, so far at least as I am aware, that a Play of Aristophanes is a thing of shreds and patches put together by the order of Peisistratus; or that it was composed by "Lord Bacon," or in the days of the Maccabees. Doubtless these things will come in good time; else how will the Professorial mind amuse itself in all the centuries to be.

I think that my original Appendix to this Play was the first attempt to bring together the various readings of the MSS. and editions. In it I proposed "to give the whole of the variations of the Ravenna and Venetian MSS. according to Bekker's recension; the whole of the variations of the Parisian MSS. so far as they are recorded by Brunck; and a tolerably

complete collection of the various readings found in all the most noteworthy editions which have been published since the collation of the Ravenna and Venetian MSS.," besides giving a general account of the readings of the earlier editions. But since then many similar collections have been made, fuller and better than mine, and it did not seem desirable in the present Appendix to repeat all the minute variations of the MSS. and editions. Indeed the most important MS. readings, those of the Ravenna and the Venetian MSS., are now brought within the reach of every scholar by the publication of the two photogravures as mentioned above. The present Appendix therefore contains only such variations as appeared to be of some little importance or interest.

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1. *ὡς τάχιστα καν θάρῳ* MSS. vulgo. *ὡς τάχος τῷ καν θάρῳ* Kiehl, Richter, Blaydes, Herwerden, Van Leeuwen, Zacher, and Graves. Nothing but necessity would justify an alteration which destroys the rhythm of the line, and there is no necessity here. The Greek dramatists were not so strict about the use of the article as modern critics are. And here too there is the special circumstance that the word *καν θάρῳ* is introduced *παρὰ προσδοκίαν*, without any preliminary intimation having been given to the audience of the existence of a beetle.

2, 3. Dobree gives these two lines to the second servant, and this is followed by Weise, Meineke, and several other editors. Yet while the traditional reading, given in my text, is perfectly plain and simple, Dobree's rearrangement bristles with difficulties, and requires numerous alterations of the text. It rests on a misunderstanding of the word *τρέφει* in the scholium, which has no reference to the manual act of feeding an animal, but means *keeps, is in charge of*; Clouds 109, 1407, Wasps 835, 928, Plutus 173, &c. For *αὐτῷ* in verse 2 Bentley suggested *αὐτὴν*, Lenting *αὐτὸ*, Richter *αὐτὸς*, and Herwerden *αὖθις*. But *αὐτῷ* is obviously right, and it was hardly necessary for Dobree to refer to infra 1121 and Frogs 1121. And for *φάγοι* in v. 3 Brunck reads *φάγοις*. "Qua emendationes non opus," says Richter, "quum infra quoque legamus *κατέφαγεν* et *φησίν*." But of course what Brunck meant was, not that the term *φάγοι* was in itself inapplicable, but that the imprecation lost all its force if referred to the beetle whose favourite food the *μᾶζα* in question was. However his alteration is quite inadmissible.

5. *νῦν δὴ "φερες*. Bergler (in notes), Brunck, recentiores. *νῦν δ' ἤφερες* MSS. (except P^1.), editions before Brunck. *νῦν γ' ἤφερες* P^1. Dobree, and those who adopt his arrangement, give the whole of this verse and the first two words of the next to the second servant: thence to the end of v. 8 to the first. Meineke (Vind. Aristoph.) truly says, "Servus

(secundus) non potuit quaerere *ποῦ γὰρ ἦν νῦν δὴ ἔφερες*; siquidem *τὸ φέρειν* pinsentis servi est"; but instead of discarding the faulty and perverse arrangement which alone creates the difficulty, he would alter *ἔφερες* into *ἔφερον*. And this is actually done by Blaydes.

7. *περικυλίσας* Bentley, Brunck, recentiores, except Richter. And this, which seems to have been the reading of the Scholiast, is confirmed by the passages of Aristotle and Aelian referred to in the Commentary. *περικυκλίσας* MSS. (except P^1.), editions before Brunck, except as after mentioned. *περικυκλίσσας* P^1. *περικυκλήσας* Portus, Kuster, Bergler, and Richter.

16. *τρῖβ' ἔθ' ἑτέρας* Dindorf, Holden, Bergk, recentiores, except Mazon. *τρῖβ' ἑτέρας* R. V. The *ἔτι* dropped out before *ἑτέρας* here, as before *ἔτνος* in Lys. 1060. *τρῖβ' ἑτέρας γε* P^1. editions before Dindorf; and Bothe, Weise, and Mazon afterwards. *τρῖβ' ἑτέρας τε* I. P^2.

18. *συλλαβὼν* R. V. Invernizzi, recentiores, except Bothe and Weise, and except that one or two editors write it *ξυλλαβὼν*. *προσλαβὼν* I. P^1. P^2. editions before Invernizzi; and Bothe and Weise afterwards. This line, according to Dobree's arrangement, is given to the first, and the next to the second, servant. Yet Meineke (V. A.) justly says "Servo pinsenti qui se imparem esse tam foedo negotio dixerat, responderi non potuit a primo servo quod nunc respondetur." But here again, instead of returning to the traditional arrangement which does not present a single difficulty or require a single emendation, he would further tamper with the text by substituting *οἶσε* for *οἴσω*. For *τὴν ἀντλίαν* Van Leeuwen reads *τὴν κάρδοπον*, the Scholiast here saying *ἀντὶ τοῦ τὴν σκάφην*, and Pollux (x. 102) observing *Μένανδρος ἐν Δημιουργῷ ληνὸν εἴρηκε τὴν κάρδοπον· ταὐτὸν δὲ τοῦτο καὶ θυεία καὶ ἀντλία· τὴν γὰρ σκάφην οὕτως ὠνόμασεν Ἀριστοφάνης ἐν Εἰρήνῃ*. But Pollux means that Aristophanes used *ἀντλία*, not *κάρδοπος*, in the sense of *σκάφη* in the Peace. And so the other grammarians; *ἀντλία, σκάφη* Hesychius, *ἀντλία, ἡ σκάφη* Suidas, quoting this very line.

20. *οἶδ' ἐμοὶ* Brunck, recentiores, except Bothe and Richter, who, with the MSS. and editions before Brunck, read *οἶδέ μοι*.

32. *τέως ἕως . . . λάθῃς* MSS. vulgo. And so the line is quoted by Priscian, p. 1206, and by the Scholiast on Plato's Hipparchus. Dawes, observing that *τέως ἕως* are not elsewhere conjoined by any Attic writer, and that *ἕως* with the subjunctive requires *ἄν*, proposed *ἕως σεαυτὸν ἂν λάθῃς*, which is adopted by Brunck and Bothe. Reisig suggested *λάθοις* for *λάθῃς*, a suggestion followed by Dindorf, Holden, Meineke, and most recent editors, but which seems to me inadmissible where the sense is so distinctively future as it is here. And in truth *ἕως* with the subjunctive is frequently found without *ἄν* in the Tragedians, and in a matter of this kind, quite unconnected with the superior elevation of Tragic diction, it seems absurd to say that a usage allowable in Tragedy was impossible in Comedy. The Tragedians were not shut up in one watertight compartment with a certain set of words and the Comedians in another with a different set. They were all Athenians, speaking and writing the free language of Athens, though

of course, in their compositions, the former would, as a rule, select the more dignified words as more suitable to Tragedy, and the latter the lighter and less formal, as more suitable to Comedy.

42. Διὸς Σκαταιβάτου] The Ravenna Scholiast, Van Leeuwen, Zacher, and Graves, and this is approved by Meineke in his Vind. Aristoph. Διὸς καταιβάτου MSS. vulgo, but in R. a letter before κ is erased. In all probability that letter was σ, which the eraser took to be the final letter of Διὸς reduplicated. Pauw conjectured καταιπάτου, Blaydes σκαταιφάγου (a word which is found in the Plutus), and Rutherford Σκαταιβότου, which is adopted by Herwerden and Sharpley, and is very attractive, but departs a little too far from Καταιβάτου. In all the MSS. (except V.) and in all the editions the word preceding Διὸς is οὐ. In V. it is τοῦ, and Bentley had already proposed οὐκ ἔστι τὸ τέρας τοῦ.

47. αἰνίττεται MSS. vulgo. This being the Attic form, Dobree proposed αἰνίσσεται, which is approved by Dindorf in his notes and read by Holden, Meineke, and most subsequent editors. But in using an alien dialect Aristophanes was never careful to make it strictly accurate.

48. ἀναιδέως R. V. Bekker, Dindorf, Bothe, Holden, recentiores, except Herwerden and Merry. ἀναιδῶς the other MSS. and all other editions before Bothe's second. Bentley proposed ἀνέδην, and Elmsley (at Ach. 178) ἡδέως, omitting τὴν. In omitting τὴν he is followed by Dindorf, Bothe, and Green. But ἀναιδέως is practically a trisyllable, the epsilon here, as frequently elsewhere, coalescing with the following vowel; see Appendix to Lys. 63, and compare Lys. 734 ἀλλ ἐῶ 'πολέσθαι τἄρια, and such words as πόλεως. The notion that κεῖνος is Cleon has given rise to some singular conjectures. Van Leeuwen in a magazine article (A. D. 1887) proposed to read ἐν 'Αίδεω, and this is done by Herwerden and Merry. Then it was necessary to explain the meaning of τὴν σπατίλην. Van Leeuwen thought it referred to the filthy hides of the tannery; Herwerden (with whom Dr. Merry agrees) to the σκῶρ ἀείνων in which Cleon was presumably plunged in Hades. The notion that the Ionian is pronouncing dogmatically as to what Cleon was doing in the world below seems to me not comic but ridiculous; and the idea that he is engaged in eating the dung by which he is supposed to be surrounded is not merely ridiculous but repulsive. Neither idea could have entered into the mind of Aristophanes. And in fact Van Leeuwen in his edition of the Play (A. D. 1906), having come to the conclusion that κεῖνος is the beetle, reverts to the ordinary reading and the ordinary interpretation; and Herwerden, though he still thinks that the words ὡς κεῖνος refer to Cleon, agrees that the rest of the line is spoken of the beetle; "Like Cleon, the beetle eats muck in a shameless manner." This seems probable enough. Another difficulty in referring the entire line to Cleon arises from the present tense ἐσθίει which, the Scholiast says, is used for ἤσθιεν. Brunck proposed to read ἤσθιεν, and Paulmier and Dobree ἔσθιεν, which Blaydes introduces into the text.

52. ὑπερτάτοισιν ἀνδράσιν P[1]. Brunck, recentiores, except that Herwerden, without any justification reads ὑπερτέ-

ροισιν. The other MSS. and all editions before Brunck have *ὑπὲρ τούτοισιν ἀνδράσιν* or *ἀνδράσι*.

59. *μὴ 'κκόρει* R. V. Suidas (s. v. *κόρημα*), Florent Chretien, Brunck, recentiores, except Bekker and Weise. *μὴ κόρει* the other MSS. and editions. Florent Chretien obtained the correct reading from Suidas, where Kuster made the same suggestion, and Brunck from Eustathius on Iliad xiii. 635 *ἐκκορεῖν Ἑλλάδα ἡ κωμῳδία λέγει τὸ ἐκκενοῦν καὶ καθαίρειν*.

60. *ἔα ἔα*. In the MSS. and in all editions before Brunck these words formed part of the servant's speech. Brunck restored them to Trygaeus, to whom they clearly belong, and he is followed by almost all subsequent editors. They are merely interjectional, and not, as Richter supposed, "idem quod *μὴ 'κκόρει*."

63. *σεαυτὸν* V. P^1. (and, according to Brunck, P^2. with *σεαυτοῦ* in the margin) Bentley, Brunck, recentiores. *σεαυτοῦ* the other MSS., Suidas, s. vv. *ἐκκοκκίσας* and *λήσεις*, and all editions before Brunck.

64. *τουτὶ* R. V. Invernizzi, Bekker, Dindorf, Holden, Bergk, recentiores. *δῆτα* I P^1. P^2. and the other editions before Bergk.

67. *ἐνθαδί* MSS. vulgo. Lenting and Hirschig propose, and Meineke, Holden, Paley, Blaydes, Sharpley, Van Leeuwen, and Zacher read, *ἂν ταδί*, a probable reading in itself, but the words *ἔλεγον ἂν ταδί* are found 213 infra, and the improbability that Aristophanes would have used the same formula twice seems sufficient to support the MS. reading.

70. *ἀνηρριχᾶτ'* Dindorf (in notes), Paley (in notes), Blaydes, recentiores, except Graves. *ἀνερριχᾶτ'* MSS. vulgo. The correction is founded on the statement of the Etymol. Magn. (s. v. *ἀναρριχᾶσθαι*), *οὐ κλίνεται δὲ ὁ παρατατικὸς* (*the imperfect tense*) *ἠναρριχώμην, ἀλλα ἀνηρριχώμην*.

76. *ὦ Πηγάσιόν μοι, φησὶ* P^1. vulgo. *ὦ Πηγάσιον φησὶ μοὶ* I. P^2. *ὦ Πηγάσιόν φησι* R. V., omitting the *μοι*, "quo non abutar," says Dindorf, "ad duas quae in promptu sunt conjecturas." Later editors have not been so considerate. *ὦ Πηγάσειον, φησὶ* Bergk, Blaydes, Herwerden, Hall and Geldart, Mazon, Sharpley, Van Leeuwen, and Zacher. Yet *Πηγάσιον*, the proper form of the diminutive and the form most suited to the Comic rhythm, is found in every MS.; *μοι* is found, in different positions, in three MSS.; and, what is perhaps more important, it occurs in the line of Euripides which Aristophanes is here burlesquing. Meineke conjectured *Πηγασίδιον*.

85. *ἰδίσῃς* Porson, Elmsley (at Medea 215, 216), Bothe, Blaydes, Herwerden, Mazon. *ἰδίῃς* MSS. vulgo. It seems impossible that the present and the aorist *ἰδίῃς καὶ διαλύσῃς* should be bracketed together with reference to the selfsame process, and the Scholiast's comment *ἀντὶ τοῦ πρὶν ἱδρώσῃς* seems to show that he read *ἰδίσῃς*.

95. *τί μάτην οὐχ ὑγιαίνεις* MSS. vulgo. And this is so obviously right that I do not know why anybody should object to it. But Zeunius (at Viger, p. 453) placed a note of interrogation after *μάτην*. Blaydes suggested *τί πέτει σὺ μάτην*; which Herwerden reads, though himself proposing *παθὼν* for *μάτην*. One would have thought, having regard to

the MS. *μάτην* and Lysistrata 599 *τί μαθὼν οὐκ ἀποθνήσκεις*, that it would be more natural to have proposed *μαθὼν* here. Van Leeuwen not only proposes, but reads *τί πέτει τλήμων*;

98. *ἀνθρώποισι φράσον* V. P[1]. vulgo. *ἀνθρώποις φράσον* R. I. P[2]. Dobree suggested *φράζειν* or *φράζω*, with *ἀνθρώποις*, and *φράζω* is so read by Meineke, Blaydes, and Merry.

100. *ἀνοικοδομεῖν* MSS. vulgo. But Florent Chretien suggested *ἀποικοδομεῖν*, and this is approved by Dindorf in his notes, and adopted by Holden, Meineke, Green, and subsequent editors except Hall and Geldart and Merry. It seems to me, however, that *ἀνοικοδομεῖν*, *to build up, block up*, is the very word required.

107. *καταγορεύσῃ* R. V. P[1]. vulgo. *κατηγορεύσῃ* I. P[2]. Cobet altered it into *καταγορεύῃ* (but the present tense is impossible here) announcing "*ἀγορεύσω, ἠγόρευσα, ἠγόρευκα* et cognata omnia neque in simplici forma neque in composita in antiquo sermone usitata fuisse." This is one of Cobet's reckless generalizations which have done so much harm to the text of Aristophanes. Veitch, who in his "Greek Verbs" showed it to be erroneous, trusted according to Dr. Rutherford (New Phrynichus, § 234) too implicitly to the authority of the MSS; in other words, he preferred to rely on the facts rather than on the theory which the facts disproved. Facts were abhorrent to Cobet, "Errant omnes," he says, "Sophistae, Rhetores, Magistri." An investigator who works in this spirit is little likely to arrive at the truth. The truth could be more briefly stated in two words "Errat Cobetus." But I too have a little bone to pick with the old Grammarians. Instead of saying that such a form as *καταγορεύσῃ* is the aorist subjunctive, and that there is no future subjunctive, I wish that they had described it as *both* the aorist *and* the future subjunctive. Cobet's error is followed by Meineke, Blaydes, Herwerden, Hall and Geldart, Van Leeuwen, and Graves.

114. *ἆρ' ἔτυμός γε* MSS. Florent Chretien, Grynaeus, Kuster, recentiores, except Dindorf (in his text) and Richter. Strangely enough, in Aldus, the *ἆρ'* was shifted from its proper place to the end of the line, *ἔτυμός γε ἆρ'*, not *ἆρα*, though the next word commenced with a consonant. This was evidently a mere clerical error, but it was repeated in every edition, save as aforesaid, before Kuster. For *ἆρ'* Dindorf in his text had *ἦρ'* (which the Scholiast seems to have read), but he returned in his notes to *ἆρ'*. Richter changed *γε* into *δὴ*.

129. *ἐξευρέθη* R. Bekker, Dindorf, Bergk, Richter, Green, Paley, Merry, and Sharpley. *ἐξηυρήθη* the other MSS. and editions.

133. *αἰετοῦ* R. V. P[1]. all editions before Brunck, and Herwerden, Hall and Geldart, and Zacher afterwards. *αἰετὸν* I. P[2]. All the MSS. give *αἰ-* for the first syllable, but Brunck altered it to *ἀετοῦ* as the "Attic" form (see the Introduction to the Knights, p. xxxvi); and his error has been followed by all subsequent editors except as mentioned above.

135. *οὔκουν* R. V. Paley, Van Leeuwen. *οὐκοῦν* the other MSS. and editions.

137. *ὦ μέλ' ἄν* Dindorf (in some earlier edition), Bothe, Bekker, recentiores. *ὦ μέλ' ἐὰν* R. V. *ὦ μέλε' ἄν* I. P[1]. P[2]. *ὦ μέλε, ἄν* Brunck, Invernizzi. *ὦ μελέα* (the dual) all editions before Brunck.

143. *τὸ δὲ πλοῖον ἔσται* R. V. P¹. Bentley, Brunck, recentiores. *τὸ πλοῖον δ'* (*δὲ* I. P².) *ἔσται* (with a spondee for the second foot) editions before Brunck.

145. Πειραεῖ all the MSS. (except P¹.), and vulgo. Πειραιεῖ P¹. Richter, Holden (second edition), Blaydes, Hall and Geldart, Sharpley, recentiores. See infra 165.

150. *τοὺς πόνους ἐγὼ πονῶ* MSS. vulgo. *τούσδ' ἐγὼ πόνους πονῶ* Heimsoeth, Herwerden.

155. *χρυσοχάλινον* MSS. Suidas, s. v. *ψαλίοις*, vulgo. "Malim *χρυσοχαλίνων*" *Florent Chretien.* "Mallem cum Florente *χρυσοχαλίνων*" *Bergler.* "Sed vulgatum magis poeticum est" *Dindorf.* Not only is it the more poetical, it is also the more accurate: for what is the meaning of "golden-bitted curbs"? "Golden-bitted clatter" is a poetical version of "the clatter of golden bits." However Florent Chretien's suggestion is adopted, against all the authorities, by Bothe, Bergk, Blaydes, Herwerden, and Sharpley.

161. *ὀρθῶς* MSS. (except V), all editions before Bergk; and Paley and Blaydes afterwards. *ὀρθὸς* V. Dobree, Bergk, recentiores, except as aforesaid. *ὀρθῶς* means *in the right way*, not swerving in this direction or in that; *ὀρθὸς* can only mean *standing upright*, a difficult task for a beetle.

163. *ἀπό θ'* MSS. (except V) vulgo. *ἀπὸ δ'* V. Dindorf, Holden, Bergk, Meineke, Blaydes, recentiores, except Zacher. But *τε* is rightly used after *μὲν*, where the two sentences which they introduce are not contrasted, but practically identical. See Lys. 262, 263 and Thesm. 352, 353 and the Appendix to each of those passages.—*ἡμερινῶν* MSS. vulgo. *your daily* (that is *ordinary*) *food.* Dobree said "Qu. *ἀμερίων*, i. e. *ἀνθρωπείων*." He meant *ἡμερίων*, but used the form familiar in the Choral Odes of Tragedy. However *ἡμερίων* could not possibly be equivalent to *ἀνθρωπείων*. The word means, like *ἐφήμερος*, *lasting for a day*; and *ἡμέριοι*, like *ἐφήμεροι*, is used to signify *mortal men*; but *ἡμέρια*, or *ἐφήμερα*, *σιτία* would mean not *human food* but *food lasting only for a day.* Nevertheless the MS. reading is ignored, and *ἡμερίων* substituted for it, by Herwerden, Hall and Geldart, Merry, Sharpley, and Zacher.—*σίτων* Brunck, Porson, recentiores. *σιτίων* MSS., editions before Brunck, but the first syllable is long. Bentley suggested *σκατίων*.

165. Πείραεῖ MSS. (except P¹.), all editions before Brunck; and Dindorf, Bergk, Paley, and Mazon afterwards. Πειραιεῖ Brunck, recentiores, except as aforesaid, so that many who gave Πειραεῖ in 145 supra give Πειραιεῖ here. This must, I think, be due partly to the circumstance that, according to Bekker, V. has Πειραεῖ there and Πειραιεῖ here. But Bekker was quite wrong; V. has Πειραεῖ in both places. And partly to the fact that the penultimate is short there and long here; but the length of the syllable cannot depend upon the presence or absence of the iota.

174. *ὡς ἐμέ* MSS. vulgo. We should have expected *ἐμοὶ* after *πρόσεχέ τὸν νοῦν*, but that phrase involves an idea of motion, whence we have in Clouds 575 ΔΕΥΡΟ *τὸν νοῦν πρόσχέτε*. Blaydes, however, punctuated after *νοῦν*, connecting *ὡς ἐμὲ* with the following line, and so Herwerden, Mazon, recentiores.

175. *στροφεῖ* MSS. vulgo. Dindorf

suggested *στρέφει*, and Cobet (Novae Lect. p. 106), with his usual assurance, takes upon himself to announce that *στροφεῖ* is a barbarism. *στροφέω* is no more a barbarism than *φορέω*. The relation of the former word to *στρέφω* is identical with that of the latter word to *φέρω*. However the prosaic *στρέφει* is introduced into the text by Meineke, who is followed by Holden, Blaydes, Sharpley, and subsequent editors.

176. *φυλάξει* Reiske, Bergk, recentiores, except Green, Paley, Mazon, and Zacher. *φυλάξεις* MSS. (except that P^1. has *φυλάξῃς*), all editions before Bergk, and the four excepted above. It seems to me that the middle is required, the sense being *'if you are not careful.* Mr. Green says "scil. *με*, 'if you don't keep me safe.'" Paley "scil. *τὴν μηχανὴν* or *ἐμὲ*, 'unless you keep a guard, or good care of me.'" Zacher, to support the MS. reading, refers to Wasps 155, Frogs 1002, Knights 434, 499, but these passages do not seem to be in point.

180. *με προσέβαλ'*; I. P^1. P^2. vulgo. *μὲ προσέβαλεν* R. V. *μοι προσέβαλ'* Blaydes; but the enclitics *με* and *σέ* are sometimes used where in strictness a dative should be employed, cf. Lys. 297. *προσέβαλεν* (without *με*) Van Leeuwen. After *προσέβαλ'* or *προσέβαλεν* the sign of an unfinished sentence is placed by Weise, Paley, Mazon, and Van Leeuwen; but I cannot believe that in a short sentence of five words Aristophanes would have omitted one, and that the most important, word.

182. *ὦ μιαρὲ* MSS. vulgo. And so Suidas, s. vv. *μιαροὶ* and *τολμῆσαι*. But in Kuster's edition of Suidas, s. v. *μιαροὶ*, the line was made to commence *ὦ βδελυρὲ*, apparently from a slip of memory, and a reminiscence of Frogs 465. Porson noticed that Suidas had *ὦ βδελυρὲ*, but of course did not recommend its adoption here. Yet Dindorf actually introduced it into his text, and what is still more strange, this ridiculous error is followed by almost every subsequent editor, even after Gaisford, in *his* edition of Suidas, had struck out *βδελυρὲ* and restored *μιαρὲ* from the MSS. Bothe absurdly reads *ὦ μικρὲ*, and this is not a mere clerical error for he explains it in a note.

196. *ὅτ'* (for *ὅτε*) MSS. vulgo. *ὅτι* Brunck, Bothe, Weise, Hall and Geldart. —*οὐδὲ μέλλεις* MSS. vulgo. Dobree said "usitatius *οὐδ' ἔμελλες*," and *οὐδ' ἔμελλες* is accordingly read by Meineke, Holden, Green, Herwerden. Not only is this unnecessary, it is absolutely wrong, there being no reference to any past action. Reiske proposed to read *ὅπου δὲ* with an interrogation after *θεῶν*, a proposal which must have sprung from his erroneous idea that the *ὅτ'* of the MSS. represented *ὅτι*.—*εἶναι* MSS. vulgo. *ἰέναι* Brunck, Invernizzi, Bothe, Bekker.

202. *ἀμφορείδια* Dawes (at Plutus 986), Brunck, recentiores, except Richter. The line is cited by Suidas (s. v. *ἀμφορεαφόρους*), and there the Parisian MS. 2625, which Gaisford calls "exemplar omnium quotquot nobis innotuerunt praestantissimum," has *ἀμφορείδια*. The form *ἀμφορείδια* is also found in all the MSS. in Eccl. 1119, and seems to be the proper form for the diminutive of *ἀμφορεύς*. *ἀμφορίδια* MSS., editions before Brunck; and Richter afterwards.

210. *εἵνεχ'* (and *εἵνεκα* infra 760) MSS.

vulgo. Brunck waged a war of extermination against *εἵνεκα*, changing it into *οὕνεκα* wherever it occurs, and he is followed by many subsequent editors. With equal onesidedness Blaydes attempts to extirpate *οὕνεκα*, changing it into *εἵνεκα* wherever it occurs, and he too has his followers. It seems safer in every case to follow the reading of the MSS. Both forms were in common use.

211. *ὁτιὴ* Bentley, Dindorf, recentiores, except Bothe and Mazon. *ὅτι* MSS., all editions before Dindorf; and Bothe and Mazon afterwards. In Plutus 948, where Bentley makes a similar correction, the vestiges of the genuine text are visible in V.'s reading *ὅτι ἦ*.

214. *Ἀττικίων δώσει δίκην* MSS. vulgo. Dindorf added the aspirate, and is followed by several editors. Cobet, on the assumption that Aristophanes always made his Dorians speak the strictest possible Doric (an assumption supported neither by intrinsic probability nor by any known fact), proposed *ὠττικίων δωσεῖ δίκαν*, and this is adopted in its entirety by Blaydes, Herwerden, Hall and Geldart, Van Leeuwen, and Graves, and in part by Bergk and most recent editors.

215. *πράξαιτ'*. This is Bekker's suggestion, approved by Dindorf in his notes, and brought into the text by Holden, Bergk, and all subsequent editors except Mazon. *πράξαιντ'* MSS., all editions before Holden's first; and Mazon afterwards. I am overborne by the authority of so many recent editors, otherwise I should have thought *πράττεσθαι ἀγαθόν τι* perfectly good Greek. Cobet's remark (N. L. p. 325) "Est enim *πράττεσθαι ἀγαθόν τι* et *πράττεσθαι εὖ* pro *εὖ πράττειν* non minus portentosum quam *χαίρομαι*" ignores the distinction between the *intransitive πράττειν* with an adverb, and the *transitive πράττειν* governing an accusative. However *πράττειν ἀγαθόν τι* is no doubt good Greek, Frogs 302, Plutus 341; Plutarch, Marius xvii. (6); and I have therefore gone with the crowd.—*Ἀττικωνικοὶ*. The aspirate was suggested by Bekker and is added by all recent editors, except that Richter has *ὠττικωνικοὶ*, and that Van Leeuwen for *Ἀττικωνικοὶ* coolly writes *ὑμεῖς Ἀττικοί*.

218. *νὴ τὴν Ἀθηνᾶν, νὴ Δί'* MSS. (except that I. P^1. and P^2. insert *τὸν* before *Δί'*) vulgo. Meineke takes all the dramatic life out of the line by reading *νὴ τὴν Ἀθηναίαν· μὰ Δί'*, yet he is followed by Holden, Blaydes, and Herwerden. Cobet, who in 217 proposed *εὐθύς· ἄνδρες* for *ὑμεῖς, εὐθὺς*, here proposes *ὦνδρες* for *νὴ Δί'*.—*πειστέον* I. P^1. P^2. vulgo. *πιστέον* R. V. *σπειστέον* Hirschig, which Blaydes also adopts.

219. *τὴν Πύλον* I. P^1. P^2. vulgo. *τὴν πόλιν* R. V., an obvious error, but followed by Fracini, Gormont, Bergk, and Mazon. *ἣν ἔχωμεν τὴν Πύλον* is precisely what the Athenians would, and did, say; but for some reason or other a number of really nonsensical conjectures have been put forward in its place. Hirschig proposed *ἣν ἕλωμεν τὴν Πύλον*, a reading historically impossible (since Pylus had been taken long ago), but so like one of Cobet's that it is not surprising to find Cobet applauding it as "verissimum," N. L. p. 204, and Blaydes brings it into the text. Kock suggests *ἀντέχωμεν αὖ πάλιν*. Van Leeuwen, for the vigorous sentence

with which Aristophanes concludes the speech, substitutes his own somewhat feeble composition *ἦν μεθῶμεν τήμερον*. Such alterations as these seem to go beyond what is permissible to the editor of an ancient author.

220. *ὁ γοῦν χαρακτήρ*. This line was continued to Hermes in every edition before Brunck's; and several editors therefore changed *ἡμεδαπὸς* into *ὑμεδαπός*. Bentley was the first to restore it to Trygaeus, to whom it is now found to be given by R., while V. has the line signifying a new speaker. And it is given to Trygaeus by Brunck and all subsequent editors.

233. *ἔνδον* V. I. P^1. P^2. vulgo. *ἔνδοθεν* R. Fracini, Dindorf, Holden, Bergk, Meineke, Richter, Green, Paley, and Mazon.

239. *τοῦ βλέμματος* R. V. Bothe, Bekker, recentiores. *καὶ τοῦ βλέμματος* I. P^2. editions before Brunck. *καὶ βλέμματος* P^1. Brunck. *τὸ βλέμμα πως* Invernizzi. But the variations in this and the preceding line are in the punctuation rather than in the words, the question being whether each line is to be taken as an independent sentence, or whether *ὅσον κακὸν* is to govern *τοῦ πλάτους* as well as *τοῦ βλέμματος*, or to be considered parenthetical. On this point there is great diversity both in the MSS. and in the editions, some punctuating after *πλάτους*, some after *κακὸν*, and some after both words. The ordinary Aristophanic usage seems greatly in favour of taking line 238 as an independent sentence; *ὦναξ Ἄπολλον, τοῦ νέφους*, Birds 295; *Ἄπολλον ἀποτρόπαιε, τοῦ χασμήματος*, Id. 61; *Ἄπολλον ἀποτρόπαιε, τοῦ μαντεύματος*, Wasps 161; and I have so taken it with Kuster, Brunck, Dindorf, Bergk, Blaydes, and most of the Commentators.

242. *τρισάθλιαι* MSS. vulgo. Dobree says "Perspicue legendum *τρὶς ἄθλιαι*." And this is followed by Bothe and some others but not generally. And see Plutus 851 and the Appendix there.

246. *ὦ Μέγαρα, Μέγαρ' ὡς ἐπιτετρίψεσθ' αὐτίκα*, the Ravenna scholiast, Elmsley (in Edinburgh Review xxxvii. 68), Dindorf, recentiores, except Bothe, Sharpley, Zacher, and Graves. *ἰὼ Μέγαρα Μέγαρ' ὡς ἐπιτρίψεσθ' αὐτίκα* I. P^1. P^2. all editions (except Invernizzi) before Dindorf; and Bothe, Sharpley, Zacher, and Graves afterwards. But Bentley, objecting probably both to the use of *τρίψομαι* in a purely passive sense, and to the rhythm of the line, proposed *ὦ Μέγαρα* with *ἐπιτριβήσεσθ'*; while for the latter word Elmsley proposed *ἐπιτετρίψεσθ'*. And *ὦ Μέγαρα* was subsequently found to be the reading of R. V. (though they also have *ἐπιτρίψεσθ'*, making the line a syllable short, and so Invernizzi); whilst the Scholiast on R. has *ἐπιτετρίψεσθ'*. Accordingly there has been a general acquiescence in Bentley's *ὦ Μέγαρα* and Elmsley's *ἐπιτετρίψεσθ'*. It is difficult to say whether the fact that War's other denunciations commence with *ἰὼ* is in favour of, or against, the same commencement here.

251. *οἳ' ἡ* Bp. Blomfield (Gloss. on Agamemnon 64) Richter. And so I read in my previous edition, observing that "*οἳ' ἡ* might easily be mistaken for *οἵη* and so become converted into *οἷα*." Harpocration indeed, s. v. *Κεῖοι*, does read *οἷα*. *οἷα* MSS. vulgo. Meineke

reads οἷον, with which however πόλις would require the article. The MSS. and early editions continue the line to War, but Dobree's proposal to transfer it to Trygaeus is obviously right, and is now universally accepted.

253. χρῆσθἀτέρῳ. The MSS. read χρῆσθαι θἀτέρῳ, making the line a syllable too long. All editions before Brunck rectified the metre by omitting σοὶ, which all the MSS. read. And so (after Brunck) Bothe, Weise, and Richter. "At locum hic habere non potest θἀτέρῳ, *altero*, tanquam de duobus definitis sermo esset; oportet ἑτέρῳ absolute, *alio*. Scribendem igitur οὗτος, παραινῶ σοι μέλιτι χρῆσθαι 'τέρῳ" Brunck. And so, or as Bekker wrote it, χρῆσθἀτέρῳ all subsequent editors except as aforesaid.

254. τετρώβολον MSS. vulgo. Dindorf suggested τετρωβόλου, which is read by Holden, Meineke, Richter, Green, and Paley.

257. ὡς δριμύς. In the editions before Bekker these two words were continued to War. But Bentley proposed to transfer them to Riot, and this is now found to be the arrangement in R. V., and is followed by Bekker and others. Hermann however proposed to transfer them and the whole of the following line (changing ἐνέβαλες into ἐνέβαλεν) to Trygaeus, and this is followed by Dindorf and others. It seems to me that the MS. arrangement, which I have retained, is in every respect better than Hermann's.

259. οἴσεις MSS. vulgo. Dobree on Clouds 633 said "Qu. οἷσ' οἷσ'," an unfortunate suggestion, which he did not repeat when he came to the Peace. It is however adopted by Meineke, Holden, and Blaydes.

261. Ἀθηναίων μεταθρέξει ταχύ. R. V. I. P^2. Fracini, Gelenius, Invernizzi, Green, Paley, Merry, and Graves. Ἀθηναίους μεταθρέξει ταχύ. P^1. all other editions before Brunck. Since Invernizzi all editions have adopted Ἀθηναίων. But according to the rule invented by Dawes (at Plutus 166) the second syllable of μεταθρέξει should be short; and editors from Brunck downwards, except as aforesaid, have sought to remodel the line so as to bring it into conformity with this rule. Brunck inserted σὺ before μεταθρέξει, and this is followed by Bekker, Bergk, Van Leeuwen, and others; Elmsley (at Ach. 759) proposed to read Ἀθηναίοισι subaud. ὄντα; Dobree proposed to change ταχὺ into ταχὺ πάνυ, and this is done by Meineke, Herwerden, Hall and Geldart, and others; Dindorf inserted γε before μεταθρέξει, and so Bothe, Richter, and others, and Blaydes reads τινὰ ταχύ. But rules, so purely empirical as this, however useful as showing the general leaning of the Comic Writers, and the airiness and vivacity which they strove to infuse into their metres, become positively mischievous when they are elevated into Draconian laws which must be strictly enforced against any amount of opposing evidence. The enormous number of passages (some, but not all of which are collected by Kidd in his notes on Dawes, and by Mitchell in his Note H to the Wasps), in which a perfectly simple and unsuspicious text has been vexed and worried into a reluctant conformity with this supposed rule, is at least sufficient to

show that the rule, if it existed at all, admitted of abundant exceptions. It is not suggested that the rule applies to any but the comic poets, and it seems to savour strongly of the watertight compartment theory; see on 32 supra.

262. *εἰ δὲ μή γε, κλαύσομαι* MSS. vulgo. Meineke substitutes *'γὼ* for *γε* and is followed by Holden. Richter reads *εἰ δὲ μὴ*— ΠΟΛ. *κεκλαύσεται. Κεκλαύσομαι* had previously been proposed by Raper; see Kidd's Dawes 154 note.

269. *'Αθηναίοισιν ἀλετρίβανος* Porson, Bothe, Bekker, recentiores. *'Αθηναίοις ἀλετρίβανος* R. V. I. P^2. To these words P^1. added *ὁρᾷς*, an unsuccessful attempt to mend the metre, and such is the reading in all editions before Bothe and Bekker. The iota in *ἀλετρίβανος* was supposed to be short; it really is long.

271. *πότνια δέσποιν'* P^1. Bentley, Tyrwhitt, Brunck, recentiores. *δέσποινα πότνι'* the other MSS. and all editions before Brunck.

273. *ἦ πρίν γε sane priusquam.* So I read in my former edition. *ἦ πρίν γε* MSS. vulgo. The Scholiast's explanation of the line is *εὖ γε ποιῶν ἀπώλετο ἐκεῖνος, εἴπερ πρὸ τοῦ ἀπολέσαι τὰ πράγματα ἡμῶν ἀπώλετο*, whence he is supposed by Dobree and Seidler (wrongly, I think) to have read *εἰ πρίν γε* here, and that reading is adopted by Bothe and Zacher. *πρὶν ἤ γε* Buttman. Bergk suggested *πρὶν τόνδε*, which is read by Merry and Graves. The line is omitted by Dindorf, Meineke, and some others, and bracketed by some.

274. *δῆτ'* MSS. (except R.) vulgo. *γέ τι* R. Invernizzi represented R. as reading, and himself read, *γ' ἔτ'*. *γέ τιν'* Dindorf, Bergk, Green, Blaydes. *γ' αὖτ'* Reisig, Zacher.

282. *Λακεδαιμονίοισιν ἀλετρίβανος* Porson, Bothe, Bekker, recentiores. *Λακεδαιμονίοισιν ἀλ-* V. I. P^2. Here again P^1. as supra 269 seeks to amend the metre by reading *Λακεδαιμονίοισι κακὸς ἀλ-*, and so all editions before Bothe and Bekker.

291. *καὶ χαίρομαι κεὐφραίνομαι* R. V. I. P^2. Suidas (s. v. *Δᾶτις*), Invernizzi, recentiores, except Weise and Van Leeuwen. *καὶ τέρπομαι καὶ χαίρομαι* P^1. editions before Invernizzi; and Weise afterwards. *κεὐφραίνομαι καὶ χαίρομαι* Suidas (s. vv. *νῦν τοῦτ' ἐκεῖν'*), Van Leeuwen.

313. *εὐλαβεῖσθε κ.τ.λ.* R. V. Invernizzi, recentiores. I. P^2. have the same line, save that they omit *κάτωθεν*. But P^1. making, as usual, an attempt at emendation, produces a most extraordinary line. He omits not only *κάτωθεν* but also the *νυν* after *εὐλαβεῖσθε*, and annexes, from the Scholiast, the words *καὶ δεδίττεσθε*, so that the line ran *εὐλαβεῖσθ' ἐκεῖνον τὸν Κέρβερον καὶ δεδίττεσθε.* And that was the reading of all editions before Brunck. Whilst the text was in this condition Florent Chretien proposed *εὐλαβεῖσθ' ἐκεῖνο καὶ τὸν Κέρβερον δεδίττεις*; Bentley *εὐλαβεῖσθ' ἐκεινονὶ τὸν Κέρβερον καὶ δείδετε*; Pierson *εὐλαβεῖσθ' ἐκεῖνο νῦν τὸν Κέρβερόν τε δείδετε*; while Brunck, with the aid of P^2., read *εὐλαβεῖσθε νῦν ἐκεῖνον δεδιότες τὸν Κέρβερον.*

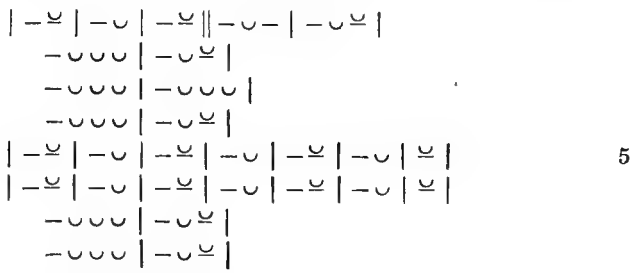
316. *οὔτι καὶ νῦν* MSS. vulgo. *οὔτι 'κείνων*, i.e. *τῶν κάτωθεν*, was proposed by "Hotibius," but Bothe did not repeat the suggestion in either of his editions. Dobree proposed *οὔτι νῦν γ' ἔτ'*, and Richter *οὐδ' ἐκεῖθεν. οὔτι χαίρων* Meineke, Holden. But the meaning is not "none shall take her away *with impunity*," but "none shall take her away *at all*," as in the passages of

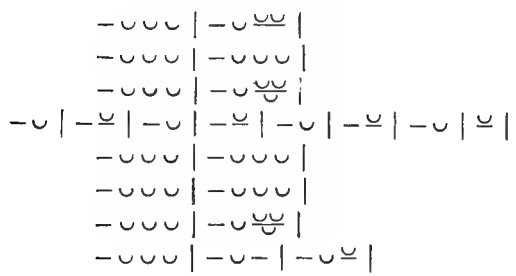
Euripides cited in the Commentary. *οὔτ' ἐκείνων* Sharpley.

329. *μηδὲν ὀρχήσεσθ' ἔτι* MSS., editions before Bekker; and Bergk afterwards. Richter too keeps this reading, but changes the preceding *καὶ* into *κοὐ*, which Meineke approves in his V. A.; Mazon also retains it but takes *ὀρχήσεσθ'* to be the infinitive future. *μηδὲν ὀρχήσησθ' ἔτι* Bekker, recentiores, except as aforesaid. But the future indicative is sometimes, though rarely, found with *μὴ* or *μηδέν*, as in Plutus 488 *μαλακὸν δ' ἐνδώσετε μηδέν*, and it does not seem right to reject it here, with the evidence of every MS. in its favour.

344. *συβαρίζειν* MSS. vulgo. The first syllable of the verb is long, and the first syllable of Σύβαρις (the city) is short, Wasps 1259, 1427, 1435; but it is doubtful if the two words are really connected, though assumed to be so in after times; and indeed it is not uncommon for poets to adapt the quantity of proper names to suit their own metrical exigencies. The existence of various forms of the verb, *συβαριάζειν*, *συμβαρίζειν*, *συβριάζειν*, is of itself sufficient to cast some doubt upon the derivation from Σύβαρις. Thus *συμβαριτικαῖς· Περσικαῖς, ὑπερηφάνοις, πολυτελέσι, Hesychius. συβριάζειν· ἀπὸ τοῦ συβαρίζειν, ἐν ὑπερθέσει* (*transposition*), *Et. Magn. συβαρίζειν· Καλλίστρατος, τρυφᾶν· ἀπὸ τῆς Συβαριτικῆς τρυφῆς. Ἀρτεμίδωρος, ἁπλῶς θορυβεῖν. καὶ Φρύνιχος "πολὺς δὲ συβαριασμὸς αὐλητῶν μὲν ἦν,"* *Scholiast.* "Olim conjeci *συμβαρίζειν*," says Bergk, "sed neque hoc, neque *συβαριάζειν* vel *συβριάζειν* satis probabile." Meineke, in his Fragm. Graec. Com. vol. v. 41 (published in 1857), having regard to the word *συβαριασμὸς* in the line of Phrynichus, proposed *συβαριάζειν*, but in his edition of the Play (published in 1860) he ignored that suggestion and actually read *πυδαρίζειν*, to which he adhered in the Vind. Aristoph. (published in 1865). *πυδαρίζειν* is, as Mr. Sharpley says, a worthless suggestion, and is adopted only by Van Leeuwen. *συβριάζειν*, Green, Mazon. The despised *συβαριάζειν* was however rescued from its obscurity and brought into the text by Blaydes, who is followed by Herwerden, Sharpley, Zacher, and Graves.

346–60. This little system is repeated, with exact metrical concordance, infra 385–99 and again infra 582–600. I will here set out the scheme, which in the earlier edition was given in the Introduction:—





In drawing out the scheme in the former edition I did not make sufficient allowance for the extreme frequency with which the final syllable of a cretic ending a line is found to be short, so that the cretic really becomes a dactyl. For example in the eight cretico-paeonic lines relating to the sons of Automenes (Wasps 1275-82) this termination occurs in four consecutive lines, and perhaps more frequently still, though not so continuously in any one passage, in the Acharnians. It will be seen that the system of seventeen lines is composed of twelve cretico-paeonic lines, all dimeters except the last which is a trimeter, three trochaic tetrameters catalectic, one iambic dimeter, and one consisting of a trochaic dimeter followed by a cretic dimeter. The last-mentioned line is the first of the system, and is the only line about the metre of which there is any conceivable doubt; some making it a trochaic tetrameter, and others treating it as half trochaic and half cretic, as it was given in the introduction to my former edition and now appears in my text. Not a single MS. gives the line in either of the three systems as a trochaic tetrameter: one gives it in one case exactly as in the text, and the reading of the others point to the same conclusion.

346. *εἰ γὰρ ἐκγένοιτ' ἰδεῖν ταύτην με τὴν ἡμέραν.* This is the reading of R. except that R. adds *ποτὲ*, a word that has probably crept in from some marginal gloss. It will perhaps make the matter clearer if we divide the line into two sections: (1) *εἰ γὰρ ἐκγένοιτ' ἰδεῖν* R. Invernizzi, recentiores. For *ἐκγένοιτ'* V. has *γένοιτο*, I. P^2. *γένοιτ'*, while P^1. fills up the gap left in these latter readings by giving *μοι γένοιτ'*, and so all editions before Brunck who reads *εἴθε μοι ταύτην ἰδεῖν.* (2) *ταύτην με τὴν ἡμέραν ποτέ* R. V. I. P^2. Invernizzi, Bekker. P^1. having inserted *μοι* in the first section, omits *με* here, reading *ταύτην τὴν ἡμέραν ποτέ.* And so all editions before Brunck (who reads *γένοιτό ποτε τὴν ἡμέραν*), and Weise afterwards. Since Bekker three different readings have prevailed. Porson proposed *τὴν ἡμέραν ταύτην ποτέ*, and this is followed by Meineke, Blaydes, and Mazon. Dindorf proposed *ταύτην μέ ποτε τὴν ἡμέραν*, which is followed by Bothe, Green, and Paley. Bergk simply struck away the *ποτὲ* from R.'s reading, and this I followed in the introduction

to my former edition; and, save as aforesaid, it is adopted by all editors subsequent to Bergk.

357. *σὺν δόρει σὺν ἀσπίδι* Dindorf, Bergk, Richter, and most of the subsequent editors. *σὺν δορὶ σὺν ἀσπίδι* R. V. I. P^2. Invernizzi, Bekker. *σὺν δορὶ σὺν ἀσπίδι τε* P^1. editors before Invernizzi. Porson suggested *ξὺν δορὶ ξὺν ἀσπίδι*, and this is read by Bothe and others. Cf. Wasps 1081.

382. *ὥρμίδιον* MSS. vulgo. Dindorf is said to have suggested *ὥρμήδιον* (I do not know where he did so), and this appears to be the correct reading in Lucian's Contemplantes 1. Schwabe proposed *Ἑρμήδιον*. But the first to alter the text was Blaydes who read *Ἑρμείδιον*. His particular alteration has not been followed, but his example in altering the text has been followed by all subsequent editors except Merry and Mazon; Herwerden adopting Schwabe's proposal, and the others following in his train. See the Commentary.

385. *μηδαμῶς μηδαμῶς* V. Bergk, and all the editors who in line 346 read *ταύτην με τὴν ἡμέραν*. *μὴ μηδαμῶς μηδαμῶς* R. I. Invernizzi. I imagine that in this reading the first *μὴ* is merely a duplicate of the last syllable of *Ἑρμῆ* which immediately precedes. *μὴ μηδαμῶς μὴ μηδαμῶς* F. P^2. *μηδαμῶς μὴ μηδαμῶς* P^1. vulgo.

387. *παρ' ἐμοῦ γε* vulgo. *παρ' ἐμοῦ* (omitting *γε*) MSS. *παρ' ἐμοί γε* Cobet, Meineke, Holden. I do not know why they object to *παρ' ἐμοῦ*, *from me, as my gift*, which is obviously right.

389. *νόμιζ' ἐν τῷδε τῷ νῦν πράγματι* Bentley, Hall and Geldart. *νομίζων ἐν τῷδε τῷ πράγματι* MSS., editions before Brunck; and Invernizzi, Bothe, and Bekker afterwards. Brunck wrote *κεῖνο μὴ φαῦλον νομίζων τουτῳὶ τῷ πράγματι*. Dindorf, combining the suggestions of Bentley and Brunck, gave *νόμιζ' ἐν τουτῳὶ τῷ πράγματι*, observing that the words *τουτῳὶ τῷ πράγματι* occur in Lys. 615. And this has been almost universally followed, though it departs far more widely than Bentley's proposal from the MS. reading. But Bergk and one or two others end the line (as the first line of the system) with two cretics *νόμιζ' ἐν τῷδε τῷ πράγματι*, and Meineke writes *νομίζων ἐν τοιούτῳ πράγματι*.

390. *μηδ' ἔχε . . . ἐμαῖσι*. See the Commentary. *μὴ γένῃ παλίγκοτος ἀντιβολοῦσιν ἡμῖν* MSS. vulgo, though all editions before Invernizzi add *τις* after *παλίγκοτος* and *γε* after *ἡμῖν*. Brunck twists the MS. reading into a trochaic tetrameter *ἡμὶν ἀντιβολοῦσιν, ὦναξ, μὴ γένῃ παλίγκοτος*, and Richter into two trochaic dimeters *μὴ γένῃ παλίγκοτος προσκυνοῦντί μοί σ', ἄναξ*, but otherwise the MS. reading is left untouched, as incurably corrupted. Of course in my reading *παλίγκοτος* might be read for *παλιγκότως*, but the adverb is more usual.

402. *κλέπται τε γὰρ νῦν εἰσι μᾶλλον*. So I read in the former edition, following V., except that, with I. and P^2., I wrote *εἰσι μᾶλλον* for *μᾶλλόν εἰσι*, so as to bring the termination of the present line into more exact conformity with that of its predecessor; and so now Zacher reads. R. omits the line, no doubt owing to the similarity of termination, but some corrector has written in the margin V.'s reading rendered unmetrical by the omission of *τε*. *κλέπται τε γὰρ νῦν μᾶλλον εἰσὶν* V. Dindorf, Holden. *κλέπται γὰρ*

νῦν εἰσι μᾶλλον I. P². κλέπται γάρ εἰσι νῦν γε μᾶλλον P¹., a more fortunate conjecture than most of his, since it has been accepted by every editor except the few here excepted. Meineke quite unnecessarily deserted all the MSS. and wrote κλέπται τὰ νῦν γάρ εἰσι μᾶλλον, which is adopted by Van Leeuwen and Graves; then, in his V. A., he altered τὰ νῦν γὰρ into τὰ γὰρ νῦν which Green follows.

407. ἐπιβουλεύοντε R. Bentley, Bothe, Bekker, recentiores. ἐπιβουλεύονται V. F. I. P². ἐπιβουλεύουσι (with a colon or full stop at the end of the line) P¹. And here again his conjecture was adopted by every editor before Invernizzi, who represented R.'s reading to be, and himself read, ἐπιβουλεύοντες.

409. ἵνα δὴ τί Bentley, Bergk, and almost all subsequent editors. So Clouds 1192, Eccl. 791. ἵνα τί δὴ (which is contra metrum) R. V. F. I. P². Fracini, Gelenius to Bergler inclusive. ἵνα τί δ' P¹. Aldus, Cratander, Brunck, and others. ἵνα δὲ τί the two Juntas, Gormont, and Grynaeus.

412. ἡμᾶς R. V. Bentley, Bergk, Meineke, Green, Herwerden, recentiores, except Sharpley. ὑμᾶς the other MSS. and vulgo.

415. ἁρματωλίας MSS. vulgo: and Suidas cites this line for the purpose of illustrating the word ἁρματωλία. Bentley however suggested ἁμαρτωλίας, which is read by Bergk, Meineke, Holden, Herwerden, and subsequent editors except Mazon and Zacher; but which seems to me simply to destroy a characteristic jest.

417. τήνδε καὶ MSS. vulgo. On account of the anomalous position of the copulative Dobree suggested τήνδε δὲ ξυνανέλκυσον or συνεξέλκυσον, and some have adopted ξυνανέλκυσον with τήνδε καὶ. Meineke changed τήνδε into τῶνδε, a very improbable reading, but adopted by Herwerden, Sharpley, and Zacher.

420. Διπολίει'. With Zacher I have adopted Mr. Sharpley's spelling of this word, which is so spelled in inscriptions and in the Lexicon Sangerman, Bekker's Anecd. p. 91, and which corresponds with the Διπολιώδη of Clouds 984. Διιπόλει' MSS., all editions before Bothe and Bekker, and one or two afterwards. Porson objected to Διιπόλει' and proposed Διπόλει', which is read by Bothe and Bekker and almost all subsequent editors.

421. ἄλλαι. The aspirate, proposed by Bergk, is added by Meineke, Blaydes, Herwerden, Van Leeuwen, Zacher, and Graves. But even without the aspirate there was never any doubt as to the meaning of the line. "Tum civitates ceterae, functae malis," Florent Chretien.

427. εἰσιόντες MSS. vulgo. We have not enough information about the intricacies of the Athenian theatre to understand precisely what the Chorus are directedto do; but there is no need of such idle conjectures as Bachmann's εἶ' ἰόντες (which Herwerden introduces into the text), or Kock's εἶα πάντες. And we must remember that, as a rule, the action of the Chorus is restricted to songs, dances, and gesticulations in the orchestra.

430. τἄλλα δ' MSS. vulgo. Meineke (Vind. Aristoph.), "not understanding to what τἄλλα can refer," proposes καὶ γὰρ, or πάντα δ'. But the meaning is plain.

"*You* take the manager's part; everything else *we* can supply."

432. *'φιαλοῦμεν. φιαλοῦμεν* MSS. vulgo. The apostrophe was added by Bentley from Eustathius on Odyssey i. 150 (p. 1403), and so Brunck, Bergk, Blaydes, and several other editors. Sharpley reads *'πιαλοῦμεν.* But Eustathius observes *εἰς τὸ δοκεῖν δασύνεσθαι τὸ ἰάλλειν ἀρκέσει ὁ 'Εφιάλτης.*

435. *εὐχώμεσθα* V. F. I. P^1. P^2. vulgo. *εὐχώμεθα* R. *εὐχόμεσθα* Hamaker, Bergk, Meineke, Holden, Herwerden, recentiores, except Mazon. But this seems to me a complete mistake. Trygaeus is not stating a fact, but *exhorting* to prayer. *εὐχώμεσθα, Let us pray,* was the regular form. It is used again infra 973.

439. *γε διάγειν.* This I proposed in my former edition. The MSS. (except P^1.) have simply *διάγειν* (without *γε*). P^1. has *διάγειν με,* and so all editions before Dindorf. Dindorf proposed *διάξειν,* which is followed by Weise, Green, and Blaydes. Lenting proposed *διαγαγεῖν,* which is followed by Bergk, and, save as aforesaid, all subsequent editors. Boissonade proposed *διάγειν γε.* It seems to me that *διάγειν* is right: compare Wasps 1006, where Bdelycleon promises to take his father to dinners, wine-parties, and public spectacles *ὥσθ' ἡδέως διάγειν σε τὸν λοιπὸν χρόνον.* But the *γε* should here come after *εἰρήνῃ,* not after *διάγειν.*

441. The Scholiast says *δύο πρόσωπα ταῦτά φησιν, ὧν ὁ μὲν εὔχεται, ὁ δὲ ἕτερος ἀκόλουθα τῇ εὐχῇ καταρώμενος λέγει.* I take him to mean that the preceding six lines have been a prayer for blessing, but that now we come to a series of imprecations which he supposes to have been invoked by a different speaker. Dobree however, quite misunderstanding, as it seems to me, the Scholiast's observation, divides the triplets which follow into two sections, giving to Trygaeus merely the description of an objectionable person, and then making the Chorus take the words out of his mouth, and declare that person's fate. Thus he arranges the first triplet in this way: TP. *ὅστις δὲ πόλεμον μᾶλλον εἶναι βούλεται,* XO. *μηδέποτε παύσασθ' αὐτὸν, ὦ Διόνυσ' ἄναξ | ἐκ τῶν ὀλεκράνων ἀκίδας ἐξαιρούμενον.* And so on with the others: so that Trygaeus is never allowed to finish his sentence. This seems to me supremely ridiculous, and it cannot be what the Scholiast meant, for under this arrangement Trygaeus never *εὔχεται,* the Chorus does that for him. Yet no less than five editors—Richter, Herwerden, Mazon, Sharpley, and Graves—have followed Dobree's mistake.

445. *πότνι', ἐν ταῖσιν μάχαις.* This seems to have been suggested by Dindorf in some earlier edition, and it is adopted by Bekker and all subsequent editors except Weise. *πότνι' ἐν ταῖς μάχαις* MSS. except P^1 *πότνιά γ' ἐν ταῖς μάχαις* P^1. editions before Bekker; and Weise afterwards.

446. *πάσχοι γε τοιαῦθ'* MSS. (except V.) vulgo. *πάσχοιτο τοιαῦταθ.'* V. Dindorf suggested *πάσχοι τοιαῦτ' ἄτθ',* which is adopted by Meineke, Blaydes, Herwerden, and Van Leeuwen.

450. *κεἰ ... ξυλλάβῃ* MSS. Suidas (s. v. *τροχὸς*) vulgo. Here, as in Knights 805, the weight of authority in favour of the combination of *εἰ* with the subjunctive is so great that it cannot reasonably be rejected. And it seems certain that Aristophanes occasionally used *ἤν* with

the optative and εἰ with the subjunctive. See the Appendix on Knights 698–700, 805, Birds 1240, Plutus 217, and infra 783. In the present case it would be easy to change κεἰ into κἢν or ξυλλάβῃ into ξυλλάβοι. And indeed the former change was made by Brunck and Bothe, while the latter was suggested (though not adopted) by Meineke, and made by Richter, Holden, Paley, Herwerden, Hall and Geldart, Merry, Sharpley, Van Leeuwen, and Graves.

452. γ' ἕλκοιτο MSS. Suidas (s. v. τροχισθεῖσα and again s. v. τροχὸς) vulgo. στρεβλοῖτο Blaydes, Herwerden, and Van Leeuwen, without a shadow of justification.

457. Ἄρει δὲ μή; TP. μή. Bentley, Dindorf, recentiores, except Bothe, Richter, Sharpley, and Zacher. Ἄρει δέ; (to the first speaker) and μὴ μή. (to the second) MSS. and the other editions. But Bentley's emendation is confirmed by the second section of the line, where again we find one μὴ in the question, and but one in the answer.

462. εἶα ἔτι μάλα P¹. editions before Invernizzi; and Bothe, Bekker, Blaydes, and Zacher afterwards. ἔτι μάλα (without εἶα) the other MSS. and editions. But in the corresponding line infra 489 all the MSS. read εἶα νὴ Δία, which seems to require εἶα ἔτι μάλα here.

469. ἀλλ' ἄγετον ξυνανέλκετε καὶ σφώ. So I read in my former edition and so Zacher now reads. The MSS., except V., read ἄγετον ξυνέλκετον καὶ σφώ, and so all editions before Dindorf. And at the date of my former edition it was supposed that V.'s reading was the same; but it is now clear that V. begins the word with ξυνα- with νε written above the α. They all omit the initial ἀλλ'. Hermann proposed ἀλλ' ἄγετόν γε συνέλκετε καὶ σφώ. Ahlwardt ἀλλ' ἄγετ' ἀλλὰ συνέλκετε καὶ σφώ. Dobree ἀλλ' ἄγετε ξυνανέλκετε καὶ σφώ, which is followed by Herwerden, Hall and Geldart, and Graves. And so Holden in his first edition, though himself suggesting ἀλλ' ἄγεθ' ἕλκετ' ἀνέλκετε καὶ σφώ which in his second edition he introduced into the text. Dindorf proposed ἀλλ' ἄγεθ' ἕλκετον ὦγαθὲ καὶ σφώ, but in his text prudently substitutes a lacuna for ὦγαθὲ, in which he is followed by Green. Bothe, who omits the ὡς in line 496 infra, reads ἄγετε ξὺν δ' ἕλκετε καὶ σφώ. Bergk gives ἀλλ' ἄγετον ξυνεφέλκετε καὶ σφώ, and so Paley, Blaydes, and Merry. Meineke, not observing that the line is dactylic, gives ἀλλ' ἄγετον νῦν ἕλκετε καὶ σφώ, and so Mazon. Richter ἕλκομεν, ἀλλ' ἄγεθ' ἕλκετε καὶ σφώ. But the strangest alteration of all is made by Van Leeuwen who reads ἄγετον, ξυνέλκετον ἤδη σφώ, regardless of sense and metre. I have adopted Dobree's ξυνανέλκετε, though for the reason given in the Commentary retaining with Hermann, Bergk, and Meineke the dual ἄγετον.

479. ἔχονται τοῦ ξύλου MSS. vulgo. Mr. Richards suggests ἐνέχονται τῷ ξύλῳ, whence Van Leeuwen reads ἔχονται ἐν τῷ ξύλῳ. This expresses the meaning clearly, possibly too clearly, for Hermes seems to be purposely enigmatic.

481. Μεγαρεῖς. The word occurs again infra 500. In both places V. and P². have Μεγαρεῖς; R. and I. have Μεγαρεῖς in one place and Μεγαρῆς in the other; and the only MS. which has Μεγαρῆς in both places is P¹., the most untrustworthy of all the MSS. The great preponderance

of authority therefore in these passages is in favour of Μεγαρεῖς, but Marco Musuro employed P¹. or a very similar MS., and accordingly Μεγαρῆς found its way into the Editio Princeps, and has ever since retained its place in the text. See Acharnians 753 and the Appendix there.

489–92. *νὴ Δία . . . ἀντισπᾶν.* The arrangement in the text is that of R. V. I. F. P². Half a line, probably consisting of two spondees, is missing. P¹. attempted to fill up the gap by inserting between 489 and 490 the words *ὦ εἶα, ὦ εἶα* as in the corresponding system (463), and writing the next line ΧΟ. *μικρόν γε κινοῦμεν.* ΤΡ. *οὐ δεινόν*; and Musuro, as so often in this Play, adopted the alteration of P¹., and so all editors before Bekker, Bentley however suggesting that *μικρὸν κινοῦμέν γ'* should be read for *μικρόν γε κινοῦμεν*, and Brunck and Bothe so reading. The intruding *ὦ εἶα, ὦ εἶα* was first ejected by Bekker, on the authority of R. V., and save in Weise and Bothe's second edition has never appeared again. Bekker, wrongly I think, left a blank after *δεινόν*, and all subsequent editors have assumed that the missing half-line should come there; and some have proposed, and some inserted, a form of words to fill the gap. Thus Dindorf proposed *δῆτα τόδ' ἐστίν*; which Graves reads; Bergk, *δῆτα τόδ' ὑμῶν*, which Herwerden reads: Holden proposed *καὶ δεινότατον.* Richter reads *τοῦτ' ἔστ' ὦνδρες*; Blaydes, *δῆτ' ἐστ' ὦνδρες*; Merry, *κἄτοπον, ὑμῶν*; Sharpley, *κἄτοπόν ἐστιν*; and Van Leeuwen, *τοῦτ' ἔστ' ἤδη.* It seems to me, however, that the blank really comes after *ἀντισπᾶν*, and should be filled by words equivalent in meaning to, but less prosaic than, *τοὺς δ' οὐδὲν δρᾶν.* There are three parties among the Hellenic peoples: those who are pulling their best; those who are thwarting them; and those who are doing nothing, *δρῶσ' οὐδέν*, supra 481; and all three should be mentioned here.

496. *κακόνοι τινές* R. Suidas s.v., Bentley, Tyrwhitt, Brunck, recentiores. *κακὸν οἵ τινες* I. P². *κακοί τινες* V. *κακὸν εἴ τινες* P¹, again accepted in the Aldine edition and holding its place till ejected by Brunck.—*ὑμῖν* MSS., Aldus, and all editions before Gelenius, except Fracini and the second Junta. *ἡμῖν* Suidas s.v. *κακόνοι*, Fracini, the second Junta, Gelenius, recentiores. I had no hesitation in the former edition in restoring the MS. reading, which seems to me absolutely necessary, for the defaulters are not in the Chorus, but are some of the imaginary peoples, Boeotians, Argives, and the like, who ought to be assisting in, but are in reality retarding, the restoration of Peace.

497. *μέν γ' οὖν* (or *μὲν γοῦν*) Bentley, Bothe, Dindorf, recentiores, except as hereinafter appears. *μὲν οὖν* MSS., editions, except Bothe, before Dindorf. *μέν νυν* Cobet, Meineke, Holden, Herwerden, Merry, and Graves.

498. *ἀνδρείως* Bentley, Brunck, recentiores. *ἀνδρικῶς* MSS., editions before Brunck.

503–7. *καὶ τοῖς Ἀθηναίοισι . . . ὑποχωρήσατε.* These lines are given in the text exactly as they stand in every MS. and in every edition except Van Leeuwen's. His alterations are worth recording for the purpose of showing the amazing extent to which a Dutch editor

considers himself at liberty to rewrite a Play of Aristophanes. τοῖς Ἀθηναίοισι he changes into τοῖσι Θηβαίοισι; δικάζετε into διστάζετε; τήνδ' ἐξελκύσαι into τὴν θεόν ποτε; and πρὸς τὴν θάλατταν into ἰδεῖν παροῦσαν. All these changes are made without a shadow of authority, and, as it seems to me, without a shadow of justification.

511. ἐξέλκουσι MSS. vulgo. ἐκτελοῦσι Herwerden, Van Leeuwen, an ingenious conjecture, but for the reason given in the Commentary I am unable to desert the reading of the MSS.

513. ὁμοῦ 'στιν ἤδη MSS. (except P[1].) Brunck and all subsequent editors. The Scholiast says ὁμοῦ 'στιν ἤδη ἀντὶ τοῦ ἐγγύς, and P[1]. annexes the ἐγγὺς to the line, reading ὁμοῦ 'στιν ἥδ' ἐγγύς. And so, save that they have ἥδ' for ἤδ', all editions before Brunck, though both Hemsterhuys and Toup pointed out that ἐγγὺς was a mere gloss on ὁμού.

524. πρόσωπον ὦ Θεωρία MSS. (save that P[1]. omits the line, doubtless because it has the same termination as the preceding line) vulgo. Meineke (Vind. Aristoph.) proposed to substitute for this second ὦ Θεωρία the words Εἰρήνη φίλη and this is done by Van Leeuwen. Blaydes observes "Possis etiam ὦ φίλη θεὰ," whence Mazon reads ὦ φίλη θεός. No doubt what follows seems more appropriate to Peace herself than to one of her attendant maidens; but it is difficult to believe that Trygaeus addressed the words οἷον δὲ πνεῖς, &c. to an artificial statue.

525. ὡς ἡδὺ κατὰ τῆς καρδίας MSS. vulgo. It was a Dutch editor who supra 503–7 substituted his own composition for that of Aristophanes; it is an English editor, Dr. Blaydes, who does so here. For the words in the text he reads ὄζει δὲ καὶ τῆς κιστίδος, leaving only the article τῆς unchanged.

527. ὅμοιον MSS. vulgo. Richter reads ὁμίλου. But after ὅμοιον we must understand τῇ ὀσμῇ as if Trygaeus had used the word ὀσμὴ in the preceding lines.

529. κρομμυοξυρεγμίας MSS. vulgo. Dobree suggested κρομμυοξερυγμίας, which is read by Richter, Holden, Green, and Graves, but is certainly wrong. As I pointed out in the introduction to my former edition, ὀξυρεγμία is used by Aristophanes in his Σκηνὰς καταλαμβάνουσαι, and by Lucian, De Mercede Conductis, 19, in precisely the same sense.

531. τραγῳδῶν MSS. vulgo. Brunck, and afterwards Bergk, suggested τρυγῳδῶν, which is read by Meineke, Richter, Holden, Herwerden, and Zacher.

536. κόλπου MSS. vulgo. I think that Blaydes is the only editor who has actually altered the text, reading ὄχλου, but many have suggested an alteration. Reiske proposed κτύπου, Hamaker κώμου, Bergk κάλπῃ, Kock κόπρου, and Hall and Geldart βολίτου. But nobody has adopted anybody else's conjecture.—ἀγρὸν MSS. Invernizzi, recentiores, except Weise. ἱπνὸν editions before Invernizzi; and Weise afterwards. No MS. has ἱπνὸν, but one Scholiast mentions it as a variant; γράφεται εἰς ἱπνὸν· ἱπνὸς δὲ, ὃ ἡμεῖς καμίνιον καλοῦμεν.

542. κνάθοις προσκείμεναι P[1]. Suidas (s. v. ὑπωπιασμέναι), all editions (except Bekker) before Bergk; and Richter and Green afterwards. κνάθους προσκείμεναι R. V. and the other MSS., except P[1]

Bekker, Bergk, recentiores, save as aforesaid. In this state of the authorities I feel that I too ought to read *κνάθους*, but I cannot bring myself to believe that *κνάθους προσκείμεναι* is Greek, or that it can, as Cobet (N. L. 145) assures us, be equivalent to *κνάθους προσκειμένους ἔχουσαι*. Nor do I perceive the analogy, upon which he insists, between *κύαθον προστίθεμαι* and *κύαθον πρόσκειμαι*, the latter being an intransitive verb. Nor am I impressed by his argument that "*πρόσκειμαι κνάθῳ* eo fere sensu diceretur quo Cicero usus est 'quum Lentulum generum suum, exiguae staturae hominem, longo gladio accinctum vidisset; *quis*, inquit, *generum meum ad gladium alligavit*?' apud Macrob. Saturn. ii. 3," for that, I take it, is the very meaning which the words are intended to convey. With Cicero's jest may be compared the language, which in Beaumont and Fletcher's Bonduca i. 1, the British General uses to his nephew:

> And, little sir, when your young bones grow stiffer
> I'll tie you to a sword;

and Sir Walter Scott's description, in the second chapter of Old Mortality, of wee Guse Gibbie who "was girded rather *to* than *with* the sword of a full grown man."

557. *ἄσμενός σ' ἰδὼν* P[1]. Tyrwhitt, Brunck, recentiores. *ἄσμενος ἰδὼν* the other MSS., "pronomen exhausit praecedens litera" as Brunck says. *ἄσμενός γ' ἰδὼν* (apparently an attempt on the part of Musuro to restore the metre) editions before Brunck.

568. *αὐτῶν ἀπαλλάξειεν* MSS. vulgo; but in R. *αὐτῶν* was originally omitted, and then added in the margin. Several scholars taking *αὐτῶν* to refer to the agricultural instruments, and not (as it really does) to the farmers themselves, have felt constrained to alter the line. Herwerden changes *αὐτῶν* into *αὐταῖς*, Sharpley into *ἐκ τῶνδ'*. These are the only editors who have altered the text, but several other conjectures have been made. *αὐτῶν ἂν ἀπολαύσειεν ἂν μετόρχια*, Kock; *αὖων ἀπαλλάξειαν ἂν μετόρχιον*, "they will rid their vineyard spaces of dry leaves," O. Schneider. But *αὐτῶν* is to be joined with *μετόρχιον*, *their* vineyard spaces.

582. *ὡς ἦλθες ἡμῖν ἀσμένοις φιλτάτη*. The reading of the MSS. and of all editions before Dindorf, and of Zacher afterwards, is *ὦ φίλταθ' ὡς ἀσμένοισιν ἡμῖν* (or *ἡμὶν*) *ἦλθες*, and so Bothe, except that for *φίλταθ'* he reads *φιλτάτη*. Dindorf reads *ὡς ἦλθες ἡμῖν ἀσμένοις ὦ φιλτάτη*, and so Weise, Green, Paley, and Blaydes. The reading which I recommended in my former edition, and have now brought into the text, is really Dindorf's line with the *ὦ* omitted; and so too Richter reads. Bergk reads *ὡς ἀσμένοισιν ἦλθες ὦ φιλτάτη*, and so Herwerden, Hall and Geldart, Merry, and Sharpley. Meineke reads *ὡς ἀσμένοισιν ἦλθες ἡμῖν φιλτάτη*, and so Holden and Graves; and so Mazon, except that he changes *φιλτάτη* into *ὦ φίλη*.

583. *σῷ γὰρ ἐδάμην . . . βουλόμενος* Dindorf, recentiores, except Van Leeuwen. *σῷ γὰρ ἐδάμημεν . . . βουλόμενοι* MSS., editions before Dindorf. *σῷ ἐδάμημεν . . . βουλόμενοι* Van Leeuwen. But the Scholiasts recognize that the Chorus

are here speaking of themselves in the singular number.—*δαιμόνια* R. Bothe, Bekker, recentiores. *δαίμονα* the other MSS. and the editions before Dindorf.

589. *γεωργῶν*. See the Commentary. *γέωργικὸν* MSS., editions (except Bothe) before Bergk; and Green and Blaydes afterwards. *γεωργὸν* Bothe, Bergk, and (save as aforesaid) recentiores.

599. *ὁπόσ'* Bentley, Bekker, Dindorf, Holden, Bergk, recentiores. *ὅσ'* R. and all the MSS. except V. and all editions before Brunck. *ὅσσ'* V. Bothe. *ὅσα γ'* Brunck, Invernizzi, Weise.

600. *προσγελάσεται λαβόντ'* MSS. (except P^1.) Porson, Bothe, Bekker, recentiores. *προσγελάσονταί σε λαβόντ'* P^1., who no doubt took the line to be, as Brunck afterwards contended that it was, "dimetrum anapaesticum, nisi malis choriambicum trimetrum catalecticum eum appellare"; and the reading of P^1. is, as usual, adopted in the Aldine edition, and is followed by all the editions (except Fracini and Junta II) before Gelenius; and by Brunck and Invernizzi afterwards. Fracini introduced *προσγελάσεται*, but retained the *σε*, and so Junta II and Gelenius to Bergler inclusive.

603. *σοφώτατοι* MSS. vulgo. In Archilochus and Cratinus (see the Commentary) the epithet is *λιπερνῆτες*, and Diodorus Siculus, citing this passage, inadvertently transfers that epithet to the present line. I cannot understand why Bentley proposed to read *λιπερνῆτες* here, but his suggestion is followed by Bothe, Meineke, Holden, Paley, and Sharpley.

605. *ἦρξεν αὐτῆς* Bentley. See the Commentary. *αὐτῆς ἦρξε* (contra metrum) MSS. vulgo. *ἦρξεν ἄτης* Seidler, Dindorf, Weise, Holden, Meineke, Richter, Green, Paley, Merry, and Graves. Blaydes, though he does not accept this reading, supports it with a vast number of quotations, but in every one of them, with the exception of Medea 1372, the article accompanies the genitive. A more apposite passage than any which he has cited may be found in Pausanias i. 25. 3 *τὸ γὰρ ἀτύχημα τὸ ἐν Χαιρωνείᾳ ἅπασι τοῖς Ἕλλησιν ἦρξε κακοῦ*. But there the meaning is "was the beginning of troubles," not "commenced *the* trouble"; and we should certainly expect *τῆς ἄτης* here. Bothe in his first edition suggested *αὐτὸς ἦρξε*, but he did not repeat the suggestion in his second. Bergk proposed *αὐτίχ' εἶρξε*, Madvig *ἦρξ' ἀϋτῆς*, which is adopted by Mazon. Sharpley for *γὰρ αὐτῆς ἦρξε* reads *κακῶν γὰρ ἦρξε*, Van Leeuwen *ἦγξεν αὐτὴν*, which one would imagine would have put an effectual stop to her going away or returning. Many other equally hopeless conjectures have been made.

606. *μετάσχοι* R. V. Bekker, recentiores, except Weise and Richter, who with the other MSS. and the editions before Bekker read *μετάσχῃ*.

610. *ἐξεφύσησεν* (or *-σε*) MSS. vulgo. Bentley suggested *κἀξεφύσησεν*, which is read by Dindorf, Weise, Holden, and others.

612. *τὸ πρῶτον ἤκουσ'* P^1., all editions before Bekker; and Bothe and Richter afterwards. *ἄκουσ'* R. V. the other MSS., Bekker, and save as herein appears subsequent editors. Blaydes reads *ἀφθεῖσ'* and is followed by Herwerden. And though *ἤκουσ'* has been discarded for *ἄκουσ'* the latter word has been found

so unsatisfactory that every effort has been made to get rid of it. Widmann suggests *ἠβῶσ'*, Ruppersberg *αἴθουσ'*, Richter *ὡς δὲ πυρὶ τὸ πρῶτον ἀλγοῦσ'*, Hall and Geldart *τὸ πῦρ ἀκούουσ'*, Zacher *φλογμῷ 'γανακτοῦσ'*, and so on. Probably *ἥκουσ'* is the conjecture of P¹., but if so it is much the best conjecture of the lot, and I have in the Commentary given my reasons for retaining it. Richter and Zacher say that Aristophanes would not have combined the expressions *ἅπαξ τὸ πρῶτον*, and that may be true with the reading *ἄκουσ'*; but it is exactly what he would have done with the reading *ἥκουσ'* for the purpose of expressing the instantaneous sequence of events.

616. *ἠκηκόειν* MSS., editions before Brunck; and Bergk and Mazon afterwards. And this is the form which Aristophanes invariably employed, except where metrical or rhythmical reasons compelled him to desert it. See the Fourth Additional Note to the Birds, p. 244 of that Play. Brunck changed the reading of all the MSS. into *ἠκηκόη*, merely saying "*ἠκηκόη* Attice. Vulgo *ἠκηκόειν*," and save as aforesaid he is followed by all subsequent editors. Mr. W. M. Starkie, Classical Review ix. 119, finding that in Wasps 800 Dr. Merry retains the form *ἠκηκόειν*, exclaims "Has the teaching of Cobet and Rutherford been writ in water?" To the question, so worded, the answer must be in the negative; for water has some sustaining power; but if that very competent scholar, instead of trusting to the "teaching" of others, had looked into the matter for himself, he would have found that this "teaching" has NOTHING WHATEVER to support it. Van Leeuwen indeed may be thought to have discovered some support for it in the present passage, for he says that *ἠκηκόη* is read by "Phrynichus in schol." But this again is a mistake. The words of the Scholiast are *τὸ δὲ ἠκηκόειν οὕτω διὰ τοῦ η Φρύνιχος ἀναγινώσκει*. The Scholiast is calling Phrynichus as a witness in favour not of *ἠκηκόη* but of *ἠκηκόειν*, and the *η* to which he refers is the first, not the last, syllable of the word. He means that the pluperfect is commonly written *ἀκηκόειν* with an *ι*, but that Phrynichus recognizes the spelling *ἠκηκόειν* with an *η*.

627. *αἰτίων ἂν ἀνδρῶν* R. V. Invernizzi, recentiores. *αἰτίων ἀνδρῶν* I. F. P²., the *ἂν* having been absorbed into the first syllable of *ἀνδρῶν*. This reading P¹., always ready with his emendation, tried to make metrical, by reading *αἰτίων ἀνδρῶν γε*, and as usual his reading was adopted in the Aldine edition and by all subsequent editors before Brunck who read *αἰτίων περ ἀνδρῶν*.

628. *τὴν κορώνεών* (*κορώναιόν* R. V.) *γέ μου* MSS. vulgo. Porson, who in his note on Hecuba 1161 discusses lines 628–31, observes "nocet articulus *τὴν*, ut additus noceret ante *ἐξμέδιμνον κυψέλην*. Lege igitur *καὶ κορώνεών γέ μου*." But this is quite wrong. There is nothing special about the individual *κυψέλην* which was destroyed; but here Trygaeus is bewailing not merely *a* fig-tree, but *the* particular tree which he had planted and tended with such solicitude. Nevertheless the significant *τὴν* is changed into the insignificant *καὶ* by Dindorf, Holden, Meineke, Richter, Green, Blaydes, and Herwerden. Equally unfortunate is Van Leeuwen's

change of μου into μοι, for it is not the general damage done that Trygaeus regrets but the loss of "MY favourite fig-tree."

629. ἐγὼ 'φύτευσα κἀξεθρεψάμην Bentley, Dawes (who adds "Exstat locus plane gemellus apud Eurip. Med. 1349 παῖδας οὓς ἔφυσα κἀξεθρεψάμην"), Brunck, recentiores, except that in his second edition Bothe reads φυτεύσας ἐξεθρεψάμην ἐγώ. ἐγὼ φυτεύσας ἐξεθρεψάμην MSS., editions before Brunck.

630. ὦ μέλ' Junta, vulgo. ὦ μέλε' MSS. Aldus, Fracini, Junta II, Gelenius. ἐνδίκως γε δῆτ' Bentley, Porson, Bothe, Dindorf, recentiores, except as hereinafter mentioned. ἐνδίκως δῆτ' R. V. I. F. P². Invernizzi, Bekker. P¹., being minded to set this right, inserted γε, but inserted it at the wrong place ἐνδίκως δῆτά γ', and so all editions before Brunck. Brunck in his text wrote ἐνδίκως δῆτ' εἴ γε κάμοῦ τὸν λίθον, but in his note preferred εἴγε δὴ κάμοῦ λίθον. Porson for ἐνδίκως suggested ἐν δίκῃ, which is read by Herwerden, Merry, Van Leeuwen, and Zacher.—κάμοῦ λίθον is the reading of all the MSS. except P¹., and of Fracini, Junta II, Gelenius to Faber inclusive, Invernizzi, and all subsequent editors. τὸν λίθον P¹. Aldus and the other editors before Invernizzi.

632. κᾆτα δ' ὡς MSS. vulgo. κἀνθάδ' ὡς Dobree, Blaydes, Herwerden, Merry, and Van Leeuwen.

637. κεκράγμασιν MSS. vulgo. Scaliger suggested καὶ κράγμασι which Blaydes reads.

640. φρονοῖ MSS. (except P¹.) Brunck, Bekker, Dindorf, Weise, Bothe, Bergk, Green, Paley, Merry, and Mazon. φρονεῖ P¹. vulgo.—τὰ Βρασίδου MSS. vulgo. Porson called attention to the fact that Suidas (s. v.), quoting the present line, writes τὰ Βρασίδα. Of course he did not suggest that this slip of Suidas should be brought into the text of Aristophanes, but that is done by Dindorf, Bothe, Meineke, Holden, Herwerden, and Van Leeuwen. Dindorf however recants in his notes; and the others do not seem to have observed that with Thucydides the genitive is always Βρασίδου (Thuc. iv. 83, 108, 123, 127, v. 13), the dative Βρασίδᾳ, and the accusative Βρασίδαν.

663. εἶεν ἀκούω MSS. (except P¹.) Fracini, Junta II, Gelenius, Bekker, recentiores, except Weise. P¹., to save the metre, wrote εἰέν γ', and so the other editions before Bekker; and Weise afterwards. But the present reading is sufficiently confirmed by, possibly is borrowed from, Aesch. Cho. 644.

676. οὔπερ Bentley, Brunck, recentiores. ὅπερ R. V. I. F. P²., but in R. there is a considerable gap between the ο and the περ. P¹. corrected ὅπερ into ὥσπερ which is read by all editions before Brunck.

684. αὐτῷ MSS. (αὐτῷ R. V. F.) vulgo. Cobet (N. L. p. 165) conjectured οὕτω, a probable conjecture in itself, though the arguments by which he supports it are naught. It is adopted by Meineke, Blaydes, Herwerden, Van Leeuwen, and Zacher.

693. τὰ τί MSS. (τατί R. V.) vulgo. Reiske suggested either τὸ τί or τίνα: the former is adopted by Holden, Sharpley, and Graves, the latter by Herwerden, Merry, and Van Leeuwen. By so doing these editors have destroyed an idiomatic expression, perfectly in-

telligible, if not easy to explain. τί is often used with a plural pronoun: τί γὰρ τάδ' ἐστίν; Clouds 200, τί δέ σοι ταῦτ'; (so all the best MSS.) Lys. 514.

700. τί δαί I. F. P^2. Bentley, Brunck, recentiores. τί δέ R. V. P^1. editions before Brunck.

716. ῥοφήσεις MSS. (V. has the double *s* superscript), all editions before Dindorf; and Bergk, Richter, Merry, Mazon, and Zacher afterwards. See Ach. 278, Knights 360. Elmsley's theory (at Ach. 278), that because ῥοφήσομαι is found in Wasps 814 Aristophanes could never have used the active future ῥοφήσω, is negatived in every passage by every MS. Yet ῥοφήσει is here introduced by Dindorf who is followed by subsequent editors, save as aforesaid. See Appendix on Knights 360 and 969.

729, 730. παραδόντες . . . δῶμεν MSS. vulgo. The combination of these two words in one sentence is no doubt a little awkward, but I do not think that it is inadmissible. Bothe however proposed to change παραδόντες into παρελόντες. Hamaker's suggestion τήνδε σκευὴν ἀποδύντες is adopted and applauded by Cobet (N. L. p. 51), but has found favour with nobody else. Meineke changes δῶμεν into φῶμεν and is followed by Herwerden. Blaydes reads καταθέντες for παραδόντες, and so Van Leeuwen. Mr. Richards for παραδόντες proposes παραβάντες. Mr. Richards objects to Hamaker's suggestion that "an article would surely be wanted." Schmidt to Meineke's that φημὶ is never, though λέγω is often, used in the sense of κελεύω. Herwerden and Mr. Richards to Blaydes's that it ought to be καταθέμενοι. And Van Leeuwen to Mr. Richards's that it ought to be καταβησόμενοι. Two lines below Hamaker wished to change σκηνὰς into σκευὰς, and this also is approved by Cobet (u. s.) but by nobody else.

732. φυλάττετε V. Bekker, recentiores, except Weise. φύλαττε (by a natural error) R. F. P^2. This left the line a syllable short, which P^1. attempted to make good by reading φύλαττε σὺ, and so all editions before Bekker; and Weise afterwards.

733. ἦν ἔχομεν ὁδὸν λόγων εἶπωμεν ὅσα τε νοῦς ἔχει R. and (except that for ἦν it has ἢν) I. ἦν ἔχωμεν (and then as R.) F. P^2. ἦν ἔχωμεν ὁδὸν λόγων εἴπομεν (and then as R.) V. In order to make the line an anapaestic tetrameter P^1. changed λόγων into λόγον, ὅσα τε into χὥσα τε ("quae scribere non poterat Atticus," Porson, Suppl. Praef. in Hec.), and inserted αὐτὸς before, and γε after ἔχει, so making the line run ἦν ἔχομεν ὁδὸν λόγον εἶπωμεν, χὥσα τε νοῦς αὐτὸς ἔχει γε. In the Aldine edition some but not all of P^1.'s alterations are adopted, and the line is given as ἦν ἔχομεν ὁδὸν λόγων εἶπωμεν χὥσα τε νοῦς αὐτὸς ἔχει, a nondescript verse, being neither a trochaic tetrameter with R. nor an anapaestic with P^1. And this is followed by every edition before Brunck (except that Florent Chretien and Grynaeus for αὐτὸς ἔχει have ἔχει αὐτὸς), and by Bothe in his first edition. Brunck inserted the line as P^1. gave it, and so Invernizzi. And, except that I changed χὥσα τε into χὠπόσα, I did the same in my former edition, under a complete misunderstanding of the reading of R., which had been reported by Invernizzi, Bekker, and Dindorf to be ἦν ἔχομεν ὁδὸν, λόγον

εἴπωμεν, the commencement of an anapaestic, not trochaic, line. But, strange to say, Bekker, while misreporting R.'s reading, gave in his text what R. really reads, a trochaic tetrameter ἦν ἔ|χομεν ὁ|δὸν λόγ|ων εἴ|πωμεν | ὅσα τε | νοῦς ἔ|χει. And though one of the Scholiasts says that the κομμάτιον consists of five anapaestic tetrameters, another says it consists of four anapaestic tetrameters, and the corrupt and confused words which follow can only mean "and one trochaic tetrameter." Bekker's, which is really R.'s, reading has been followed by all subsequent editors, except that Weise embarks on an unintelligible line of his own, and that he, Blaydes, Herwerden, and Merry change νοῦς into νοῦν.

742. φεύγοντας MSS. vulgo. "Lege Φρυνώνδας: vide Hesych. Harpocrat. Suid." Bentley. This line does not seem very applicable to Heracles, and Bergk placed it after the following line, so as to make it a description of τοὺς δούλους, a transposition followed by several editors. But this necessitates a further alteration, since ἐπίτηδες and οὕνεκα τουδὶ would be merely tautologous. One or the other therefore of the two lines must be omitted, and this is accordingly done. On the whole I think it better to adhere to the arrangement of the MSS., and to suppose that the poet is referring to scenes in Comedies now lost, but familiar to his audience.

743. παρέλυσεν R. V. Bekker, recentiores, except Weise. κατέλυσεν the other MSS. and editions. In the next line Paley would change ἐξῆγον into εἰσῆγον, but the poet is referring to the abrupt exit of a flogged slave from his master's house, like that of Demosthenes and Nicias in the Knights.

745. εἶτ' ἀνέροιτο Bentley, Brunck, recentiores. ἐπανέροιτο MSS., editions before Brunck.

747. τὸ νῶτον Suidas (s. v. ὑστριχίς), Bekker, recentiores, except Weise and Bothe. τὸν νῶτον MSS., except P^1., who altered it into τὰ νῶτα. His alteration, as usual, is adopted in the Aldine edition, and is followed by all editors before Bekker; and by Weise and Bothe afterwards.

752. τοῖσι μεγίστοις MSS. vulgo. θηρσὶ μεγίστοις Merry, Sharpley. This is a very ingenious alteration, but it cannot I think be right. Apart from the overwhelming unanimity of the MSS., both here and in the Parabasis of the Wasps, it seems to me that τοῖσι μεγίστοις is exactly what we should have expected to find. Just as Aristophanes says in the Ecclesiazusae that Agyrrhius now πράττει τὰ μέγιστα, undertakes the most important business, and in the Birds that τὰ μέγιστα, the most important benefits that men possess, are derived from the birds, so here he would naturally say that the poetic Heracles essays the most important tasks, ἐπιχειρεῖ τοῖσι μεγίστοις. On the other hand, though θηρσὶ is in some respects very appropriate, it gives rise to some slight difficulty. Here there is but one antagonist; and in the Wasps the Agues and Fevers, the extirpation of which constitutes the Second Labour of Heracles, though rightly called τὰ μέγιστα, could hardly, perhaps, be called θῆρες.—ἐπεχείρει R. V. and all the other MSS. (except P^1.), Bentley, Bekker, recentiores, except Weise and Bothe

ἐπιχειρεῖ P¹. and (as usual) Aldus and all editions before Bekker; and Weise and Bothe afterwards. But Bentley had long before suggested *ἐπεχείρει*; the present tense is not employed until the poet is represented as speaking in his own person.

753. *βορβοροθύμους* MSS. vulgo. Bentley suggested *βαρβαροθύμους* and Meineke writes *βαρβαρομύθους*.

754. *καὶ πρῶτον μὲν μάχομαι πάντων* MSS. vulgo. Here the poet commences, as it were, to speak in his own person, and this is continued to the end of the Parabasis Proper. He is borrowing from the Parabasis of the Wasps, and naturally introduces a few changes to prevent an absolute sameness. Will it be believed that, in defiance of all the MSS., Meineke thinks himself justified in striking out the new words, introduced into this line by Aristophanes, and replacing the discarded words *θρασέως ξυστὰς εὐθὺς ἀπ' ἀρχῆς*? And this singular impropriety is repeated by Holden, Herwerden, Van Leeuwen, and Graves. Van Leeuwen indeed disapproves of the poet's speaking in his own person, and alters the succeeding verses in various ways, which it is not necessary to record, for the purpose of preventing his doing so. For *μὲν μάχομαι* Richter wrote *δὴ 'μαχόμην*.

756. *κεφαλαὶ* MSS. vulgo. Meineke changed this into *γλῶτται*, and is followed by Holden, Herwerden, Van Leeuwen, and Graves. The alteration is sometimes ascribed to Bentley, but apparently without any justification. The passage of Hesiod to which Aristophanes is referring is *ἐκ δέ οἱ ὤμων | ἦν ἑκατὸν κεφαλαὶ ὄφιος, δεινοῖο δράκοντος | γλώσσῃσι δνοφερῇσι λελειχμότες* (Theog. 823–5), where, observe, it is the *κεφαλαὶ*, and not the *γλῶτται*, that are described as *λελειχμότες*.

758. *καμίνου* R. V., the other MSS. (except P¹.) and Suidas, s.v. *πρωκτός*. No word can be better authenticated, yet it does not appear in a single printed edition excepting my former one; in which I also suggested that perhaps *κάμινον* would be better. For P¹. with his usual readiness to alter the text introduced *καμήλου* from Wasps 1035. Aldus, as usual, adopted the reading of P¹.; and all other editions, with the exception aforesaid, follow Aldus.

761. *ἀποδοῦναί μοι τὴν χάριν* MSS. (except P¹.) Kuster, recentiores, except Blaydes and Van Leeuwen. P¹. omitted the *μοι* and so did all editions before Kuster. It did not appear on what authority, if any, Kuster inserted the *μοι*, and Bentley suggested *ἀνταποδοῦναι τὴν χάριν*, a very good suggestion, but one which Bentley would never have made, had he been aware of the reading of the MSS. However a century and a half or so after Bentley's death, and with full knowledge of the MS. reading, *ἀνταποδοῦναι* is introduced into the text first by Blaydes and then by Van Leeuwen, the former omitting the *τὴν*, the latter the *μοι*.

762. *περινοστῶν* MSS. vulgo. This word too was omitted in all editions before Kuster, was restored by Kuster, and is read by all subsequent editors except Van Leeuwen. Here too Bentley, supposing *περινοστῶν* to be Kuster's conjecture, suggested *περιῄειν*, with *πειρῶν* for *ἐπείρων* in the following line, and here too Bentley's suggestion is introduced into the text by Van Leeuwen.

770. *καὶ ξυμποσίοις* MSS. vulgo. Meineke suggested *κἀν ξυμποσίοις*, a quite unnecessary alteration, but adopted by Blaydes, Herwerden, and Van Leeuwen. Richter absurdly understands *τραπέζῃ* of the tables of the money-changers.

774. *ἀνδρὸς* MSS. vulgo. Dindorf, misunderstanding the passage, proposed *λαμπρὸν*, which is read by Meineke, Holden, Richter, and Paley. Bergk proposed *ἁδρὸν*, but the reading of the MSS. is clearly right.

783. *ἀντιβολῇ* P^1. P^2. (according to Brunck) Brunck, Bothe, Bekker, recentiores. *ἀντιβολεῖ* R. V. and the other MSS. (but V. has *ῃ* written above the *ει*) editions before Brunck; and Invernizzi afterwards. I suspect that *ἀντιβολεῖ* is right, see on 450 supra; but there seems sufficient authority to permit the retention of *ἀντιβολῇ*.

785. *ὑπάκουε* Bentley, Bothe, Dindorf, recentiores. *ὑπακούσῃς* MSS., editions (except Bothe) before Dindorf.—*ἔλθῃς* MSS. vulgo. Bentley also proposed to change this into *ἐλθὲ* followed by *ξυνέριθος*, but to this Dobree rightly objected, referring to Lys. 733 *μὴ διαπετάννυ, μηδ' ἀπέλθῃς μηδαμῇ*, as a similar combination of an imperative and subjunctive. Cf. Aesch. Eum. 767 *μὴ βαρὺν κότον | σκήψησθε, μὴ θυμοῦσθε, μηδ' ἀκαρπίαν | τεύξητε*.

800. *ἠρινὰ* MSS. Bentley, Brunck, recentiores. *ἠρινᾷ* (agreeing with *φωνῇ*, *its voice of spring*) editions before Brunck: a very good reading, if the metre permitted it. *ἠρινὰ* may either be governed by *κελαδῇ*, and agree with *κελαδήματα* understood, *verna* (sc. *carmina*) *cantat*; or else be used adverbially, as Brunck thinks, *verno tempore cantat*.

802. *ἑζομένη* MSS. vulgo. And this is a characteristic of the swallow's song, for practically it is only heard when the bird is perching: see the Commentary. Its flight is so rapid that even if it is singing on the wing an observer can only catch an occasional note. Bergk however changed *ἑζομένη* into *ἡδομένῃ*, and is followed by Van Leeuwen and Zacher. The change, though unendurable, is not without excuse, since we should expect an epithet with *φωνῇ*, and we have *ἡδομένᾳ φωνᾷ* in Birds 236. But what are we to say to Meineke's absurd *ἡδομένη* agreeing with *χελιδών*? It is difficult to speak of it in parliamentary language. Possibly the use of *φωνη* without an epithet is due to the fact that *κελαδεῖν* may be employed of any loud noise, and is not confined to vocal sounds.

831. *ἐνδιαεριανερινηχέτους* R. V. Bergk, Meineke, Richter, Holden, Paley, Herwerden, Hall and Geldart, Zacher, Graves. For *-ανερι-* the other MSS. have *-ανερι-* and so all editions (except Bothe's second) before Bergk, and Paley afterwards. *-αυρο-* Bothe in his second edition. *-αεριαερι-* Richter. *-αιθερι-* Reisig, Green, Merry. *ἐνδιαπεριαερι-* Blaydes, Mazon. *-αεριαυρι-* Sharpley. These I think are the only alterations introduced into the text, but the conjectures offered for our acceptance are innumerable. Dr. Blaydes, for example, offers eleven in his critical note; and, not content with that, adds six more in his Addenda. As regards the first syllables of the word Bentley suggested *εὐδι-*, and this is adopted by Green. Bothe too reads *εὐδι-*, but takes *εὐ* as equivalent to *εὖ*. Van Leeuwen omits the

line. The reading *-αυερι-* (perhaps a burlesque on *-αερι-*) is very old. The Scholiast says *Δίδυμος πεπλάνηται λέγων "αὐερινηχέτους" οὐ γὰρ λέγουσιν αὐέρα οὗτοι.*

832. *ἃ λέγουσι* MSS. vulgo. *ὃ λέγουσι* Hamaker, Blaydes, Herwerden, Van Leeuwen.

835. TP. *Ἴων ὁ Χῖος, ὅσπερ κ.τ.λ.* So all the MSS. and all editions before Bergk, and save as hereinafter appears all subsequent editions. But with Bergk the assaults of the conjecturers commenced. Bergk continued the words *Ἴων ὁ Χῖος* to the Servant, and commenced the speech of Trygaeus with *ὅστις; ἐποίησεν πάλαι*, which was plainly impossible, and has been followed by nobody. Next Meineke tried his hand and continued the Servant's speech to *Ἀοΐδν ποθ'*. This was adopted by Richter and Holden, but was really as preposterous as Bergk's. Herwerden gives to Trygaeus the Servant's share of line 834, so that Trygaeus speaks continuously from *μάλιστα* to *ἐκάλουν ἀστέρα*. Wilamowitz, reverting to Bergk's division of the line, commences the speech of Trygaeus with *ὅνπερ ἐποίησεν πάλαι*, an ingenious suggestion, which Zacher adopts, but this makes an involved sentence, unsuited to the sprightly directness of an Aristophanic dialogue. The MS. reading, alone, stands free from all possible objection.

847. *ταύτας σύ*; TP. *πόθεν*; *ἐκ τοὐρανοῦ* R. V. Bekker, Richter, Paley, Mazon, Van Leeuwen. *ταῦτα σύ*; TP. *πόθεν*; *ἐκ τῶν οὐρανῶν* the other MSS. and all editions before Brunck, who for *ταῦτα σύ* wrote *ταύτα*. Invernizzi gave as R.'s reading, and himself read (contra metrum) *ταῦτα σύ*; TP. *πόθεν*; *ἐκ τουρανοῦ*. Tyrwhitt altered *ταῦτα* into *ταύτα*, and so Bothe, who in other respects followed Invernizzi, and this was supposed to be R.'s actual reading and, except as herein mentioned, is adopted by subsequent editors. Hirschig suggested *ταύτας*; TP. *ὁπόθεν*; *ἐκ τοὐρανοῦ*, which is read by Meineke, Holden, Blaydes, Herwerden, Hall and Geldart, Merry, and Graves.

851. *ἄγε νυν ἴωμεν.* These words given to the Servant by all the MSS. and vulgo are, on the suggestion of Boissonade (approved by Meineke) transferred to Trygaeus by Holden, Herwerden, Hall and Geldart, Merry, Van Leeuwen, Zacher, and Graves. This is plainly wrong. Trygaeus was not going anywhere. He has told the Servant to take Harvesthome in for her bridal bath, and then to bring her back again. Accordingly the Servant now calls upon the girl to go in with him. It is to *her* that these words are addressed. There is the less excuse for this tampering with the text, because the passage is carefully explained by the Scholiast; *ὁ θεράπων λέγει "ἄγε νυν ἴωμεν" τῇ Ὀπώρᾳ, εἶτα ἐρωτᾷ τὸν δεσπότην περὶ τῆς Ὀπώρας.*

852. *ταύτη τι*; P^1. P^2. Brunck, recentiores. *ταύτη τί*; the other MSS. and all editions before Brunck. And Cobet again suggested *τί*, apparently as his own conjecture. But the Servant, being ordered merely to take Harvesthome to the bath and then bring her back again, without any mention of refreshments, would be much more likely to say *Shall I give her anything to eat?* than *What shall I give her to eat?*

855. *κἀνθάδε* R. V. Invernizzi, recentiores. *καὶ κἀνθάδε* Fracini and subse-

quent editors before Portus. *καὶ κανᾶ* P¹. Aldus, Junta, Portus, and all subsequent editors before Brunck. *καὶ λεκάνην* Brunck. *κανᾶδε* I. P².

860. *γέρων* P¹. Bergk, Meineke, Richter, Holden, Paley, Herwerden, Merry, Van Leeuwen. And so I read in my former edition, since a glyconic line cannot end with a pyrrhic, except at the close of a sentence; see Appendix to Eccl. 307. *γέρον* the other MSS. and editions.

864. *φανεῖ* R. V. Bentley, Tyrwhitt, Brunck, recentiores, except Bekker. *φανεὶς* P²., all editions before Brunck, and Bekker afterwards. Both R. and V. have a line (the mark of a new speaker) before this verse, but the other MSS. continue the verse to Trygaeus, whence no doubt the reading *φανεὶς* arose. Bentley corrected *φανεὶς* into *φανεῖ* and restored the line to the Chorus. Then, in all editions before Dindorf (except Invernizzi), the following speech of Trygaeus is arranged as three tetrameter iambics, the first line ending with *κανθάρου βὰς*, the second with *ἐν τοῖς ἀγροῖσιν αὐτοὺς*, and the third with *καθεύδειν* (the readings of P¹.), so that Trygaeus had, in the whole, a speech consisting of five consecutive tetrameters. Invernizzi following R. (with which V. concurs) divided the first line of Trygaeus's speech into two, the second ending with *'πιβὰς*, but this was not followed. Dindorf was the first to arrange the speech as in the text and Holden the first to adopt his arrangement, since which time it has been universally accepted.

872. *τῇ βουλῇ τι.* OI. *ταυτηνί*; V. (except that it gives all four words to Trygaeus) Meineke, Richter, Holden (in his second edition), and Mazon. R. for *ταυτηνὶ* has *ταυτηὶ*, but otherwise agrees with V. *τῇ βουλῇ.* OI. *τίς ἐσθ' αὕτη*; P¹. vulgo. It is very unusual to find *ἀνύσάς τι* separated by any intervening word; and the readings in the editions are very diversified, some adhering to the actual reading of R. and others to that of V; some making the servant say *ταυτηί*; *τί φῄς*; or *τί*; *ταυτηνί*; *τι φῄς*; or *τίς αὐτηί*; *τί φῄς*, and others arranging the words otherwise.

874. *ἐπαίομεν* MSS. vulgo. Kock first, and Blaydes afterwards, proposed *ἐπέμπομεν*, which is read by Sharpley and Graves.—*ὑποπεπωκότες* P¹. Bergler, recentiores. *ὑποπεπτωκότες* R. V. P²., all editions before Bergler, but the true reading had been suggested by Nannius, Leopardus, and Scaliger. And the true *meaning* had been recognized throughout. For though Andrea Divo translated the word "subcadentes" Florent Chretien gave "potabundi," and his was the accepted version before Bergler.

882. *ἐς μέσους αὐτός σ'*. So I wrote the line in my former edition, and so Graves. The pronoun *σ'* had not previously been inserted. *ἐς* (or *εἰς*) *μέσους αὐτοὺς* R., all the other MSS. (except V.), and all editions before Dindorf. Unfortunately Bekker gave *αὐτοὺς ἐς μέσους* (which is V.'s reading) as the reading of R., and this being unmetrical Seidler proposed *αὐτὸς ἐς μέσους*, which is read by Dindorf and all subsequent editors except as hereinafter mentioned. Green proposed *αὐτὸς ἐς μέσον σ'*, and so Blaydes, Merry, and Sharpley. Herwerden proposed *αὐτὸς ἐς μέσους σ'*, which is read by Mazon. These alterations depart rather more widely from the general reading

of the MSS. than mine, and I am not sure that *ἐς μέσον* gives the right sense. Trygaeus speaks of introducing Mayfair into the senatorial benches; *ἐς μέσον* might mean that he was about to exhibit her in the centre of the stage.

886. *τὰ σκεύη* R. V. vulgo. *τὴν σκευὴν* Meineke, Herwerden, Merry. For, says Meineke, "sequentia ostendunt aperte jubere Trygaeum Theoriam ut nudam sese spectandam praebeat." The learned professor does not seem to be aware that, just as actors who represented men wore the *penem scorteum* outside their clothes, so actors who represented women exhibited the signs of womanhood outside (or on) their clothes, though even the dozen preceding lines might have taught him that. And he must have forgotten that if Mayfair "nudam sese spectandam praebuisset" she would have shown that she was not a woman but a man.

890. *μετέωρα* MSS. vulgo. Blaydes suggested *μετεώρω*, which is read by Herwerden, Sharpley, Van Leeuwen, and Zacher.—*καταγαγεῖν* MSS. vulgo. Blaydes conjectured *κᾆτ' ἀγαγεῖν*, which Herwerden and Van Leeuwen read. But I doubt if *κᾆτα* can be used, like *εἶτα*, to combine a participle with a verb.

891. *ὁρᾶτε τοὐπτάνιον ἡμῖν καλόν*. This is the reading of P[1]. Brunck, Invernizzi, and Weise, except that for *ἡμῖν* they read *ὑμῖν*. *ὁρᾶτε τοὐπτάνιον* is the reading of all the MSS., but in R. it is followed by *ἡμῖν ὡς καλὸν*, in V. by *ὡς καλὸν ἡμῖν*, and in the other MSS. (except P[1].) by *ὑμῖν ὡς καλόν*, all three readings being unmetrical. Save as aforesaid all editors retain the *ὡς*, most of them reading with Bentley *ὁρᾶτ' ὀπτάνιον*, and others with Bekker *ὅρα τοὐπτάνιον*, some in each case adding *ἡμῖν* and others *ὑμῖν*. I am unwilling to give up the *ὡς*, but more unwilling to give up the article *τὸ ὀπτάνιον* which every MS. reads. And therefore I follow on this point the reading of P[1].

892. *κεκάπνικέ τἄρ'*. So I read in the former edition, the various readings of the MSS. *κεκάπνικ' ἄρα*, or *ἄρ'*, or *ἂρ'* being all unmetrical. One or other of them was followed by all the earlier editions. Brunck read *κεκάπνικεν ἆρ'*, which is followed by Invernizzi, Bergk, Mazon, and Zacher. Dindorf read *κεκάπνικεν ἄρ'*, changing the *ἐνταῦθα γὰρ* which follows in the MSS. into *ἐντεῦθεν γὰρ ἦν*, and omitting the *ἦν* at the end of the next verse, and others have done much the same. Blaydes inserts *τοι* before *καὶ κεκάπνικ'*, and so Herwerden. Several editors give this and the next line to the Servant.

897. *πλαγίαν καταβάλλειν κ.τ.λ.* This line was introduced by Invernizzi from R. and is adopted by all subsequent editors except Bothe. It does not appear in any other MS., and it is difficult to see how it applies to the festival. I expect that Aristophanes, observing this, superseded it by the line *ἐπὶ γῆς παλαίειν κ.τ.λ.*

906. *θέασ'* R. V. and all MSS. (except P[1].) Invernizzi, recentiores, except Weise and Merry, and except that Dindorf introduced the spelling *θᾶσ'* which has been adopted by several editors, quite unnecessarily; see on 48 supra. *ἴθ'* P[1]. editions before Brunck. *ἴδ'* Brunck and Weise. *θᾶσθ'* Merry, referring to Ach. 770.

909. *πολίταις* Hermann, Dindorf (in notes), Weise, Holden, Bergk, Meineke, Green, Paley, Herwerden, Van Leeuwen, Zacher, and Graves. *πολίτης* MSS. vulgo. Hermann's emendation seems to me indubitably right. Such a sentence as *χρηστὸς ἀνὴρ πολίτης ἐστὶν ἅπασιν* would be singularly top-heavy; and though *ἅπασιν* does not necessarily require a substantive, it would in all probability have one here as it has four lines below.

910. *ὅστις ἐστὶ* F. Herwerden, Van Leeuwen. *ὅστις ἐστὶν* R. V. and all the other MSS. except P^1. who (I presume from an erroneous notion that the metre required it) inserted *γ'* between *ὅστις* and *ἐστὶ*, and so vulgo.

916. *φήσεις γ'* Dindorf, recentiores, excepting Hall and Geldart and Van Leeuwen. *φήσεις* MSS., editions before Dindorf; and Hall and Geldart afterwards. The *γε* seems to be required where the assent takes this shape; infra 1350, Knights 1388.—*ἐπειδὰν κ.τ.λ.* R. V. and all the MSS. (except P^1.) Fracini, Gelenius, Portus, Scaliger, Faber, Brunck, recentiores, except Van Leeuwen. P^1. after *φήσεις* inserted *τί δῆτ'* (no doubt from its double appearance in the strophe 859 and 863) and omitted *νέου*, and so all editions, except Fracini, before Gelenius. Rapheleng omitted both *τί δῆτ'* and *νέου*, so making the line a foot too short, and Kuster and Bergler inserted them both, so making it a foot too long. Tyrwhitt proposed to substitute *τί δῆτ'* for *φήσεις*, and this is done by Van Leeuwen.

918. *ἄξιος* MSS. vulgo. Dawes (at Ach. 633) changed this to *αἴτιος*, which is quite inadmissible. But he atoned for this error by adding the article to *Ἀθμονεύς*, in which he is followed by Brunck and all subsequent editors. The first syllable of *Ἀθμονεύς* is short in 190 supra. The name *Τρυγαῖος* is omitted in P^1. and in all editions before Brunck, but was restored by Bentley, was found by Brunck in P^2., has since been discovered in R. V. and the other MSS., and is read by Brunck and all subsequent editors.

921. *τὸν δημότην*. After this word the MSS. and all editions before Dindorf insert *ὅμιλον*, which is shown by the corresponding verse in the strophe to be an interpolation. It is therefore omitted by Dindorf and all subsequent editors, except Bothe, Hall and Geldart, and Zacher.

924. *Ἑρμίδιον* MSS. vulgo, but the same alterations have been made here as were made supra 382.

926. *δέῃ* Dindorf (in notes), Weise, Holden, Bergk, Meineke, Green, recentiores. *δέοι* MSS. vulgo. But in V. the word is written on an erasure, and I cannot, in the photogravure, decipher it with certainty.

928. *Θεαγένους* MSS., all editions before Dindorf; and Weise, Bothe, Bergk, Mazon, and Zacher afterwards. *Θεογένους* Dindorf and (save as aforesaid) recentiores. There is no ground for confusing the two names, which are quite distinct. The *Θεα-* is pronounced as a monosyllable as in *θέασ'* supra 906. See Appendix on Lys. 63.

929. *τῷ δὴ* R. Fracini, Gelenius, Rapheleng, Portus, Scaliger, Faber, Invernizzi, and (so far as the *τῷ* is concerned) all subsequent editors; but in order to avoid the combination of *δὴ* and *δῆτα*, Meineke introduced *τῷ δαὶ*, and is followed by Blaydes, Herwerden, Sharpley,

Van Leeuwen, and Zacher. *τί δῆ* the other MSS. and editions.

931. *τὸ ῥῆμά γ' κ.τ.λ.* Except that I have substituted *εἰ 'ν* for *ἐν*, this line stands in my text exactly as it does in P[1]. and in all editions before Brunck. And the other MSS. agree with P[1]., save only that they omit the *γ'* and give *τὸ ῥῆμα. ἐπίτηδές γ'*, a reading which postulates the insertion of *γ'*. Bergler proposed *ἵν' εἰ ἐν* "si *εἰ* corripiendum est ante *ἐν*, vel si correptio fieri non potest, *λέγων* pro *λέγει* ut sit *λέγων* pro *λέγοντος*." The latter suggestion was again advanced by Elmsley who proposed (at Ach. 335) to read *τὸ ῥῆμ'· ἐπίτηδες οὖν* with *λέγων* in the following line as a nominative absolute. This seems very improbable, but is adopted by Dindorf and Paley. Bentley proposed to substitute *εἰ* for *ἐν*, and so Brunck. Porson, also reading *τὸ ῥῆμ'*, proposed to insert *ἐὰν* between *ἵν'* and *ἐν*, and this is followed by Bothe, Weise, and Richter. Meineke inserted *ὅταν* in the same place, and so Holden, Green, Blaydes, recentiores, with *λέγῃ* in the following line. The reading of R. and all the MSS. (except V.) there is *λέγει*, but V. has *λέγῃ*.

939. *θεὸς θέλῃ* MSS. vulgo; but *θεὸς* is omitted in all editions before Gelenius. *θεοὶ θέλωσι* Mazon.

943. *ἐπείγετε* MSS. vulgo. *ἀπείγετε* Aldus, Junta, and Junta II. The line is omitted in Fracini, but the Scholiast has *ἐπείγετε*. Some editors have thought that, as the three following lines are anapaestic, this should be the same. It is said (in Bekker's edition) that Dindorf adopted *ἄγ' ἐπείγετε* at Hermann's suggestion. This must have been in some early edition. Dindorf ignores it altogether in his Oxford edition, and in his treatise De Metris. It is however read by Richter, Holden, Sharpley, and Graves. "Hotibius" suggested *κατεπείγετε* which is read by Mazon. It is however to be observed that the first line in each speech of the Chorus in this and in the corresponding system is metrically different from its successor: and the simple *ἐπείγετε* seems more forcible and more elegant without the *ἄγ'* or the *κατ-*.

945. *πολέμου* MSS. vulgo. *πόλεμον* Richter.

948–1011. *τὸ κανοῦν ... τὸν δ' ὀτοτύζειν.* These 64 lines are omitted in I. F. P[1]. P[2]. and in Aldus, Junta, Gormont, and Junta II. They were first introduced by Fracini (it is supposed from R.) and are found in Cratander, Zanetti, Farreus, and all subsequent editors. Aldus between lines 947 and 1012 has the word "ΛΕΙΠΕΙ," the three others have "ΛΕΙΠΕΙ. *τὸ δὲ λεῖπον ἄδηλον.*" But all the 64 lines are contained in R. and V.

951. *ἦν Χαῖρις ὑμᾶς* R. V. vulgo. The line, as it stands, must be taken as an iambic dipody, followed by a cretic. In order to make it an iambic Bentley proposed *ὁ Χαῖρις ἦν ὑμᾶς*, and Brunck, borrowing the final word of the preceding line, reads *ὡς Χαῖρις ἦν ὑμᾶς*; while in order to make it a glyconic Bergk reads *ἦν Χαῖρις ὀλὰς*. In the antistrophe we have *-εν ἄνδρα τοιοῦτον*, and though the first syllable of *τοιοῦτος* is often long, as in Knights 49, Wasps 384, Birds 136, &c., it is more commonly short. The line is probably glyconic, but *ὀλὰς* seems grotesque. Something like *ἦν Χαῖρις ἰδὼν τύχῃ* would be preferable.

952. *ἄκλητος αὐλῶν* Bergk, Richter

Blaydes, Herwerden, Sharpley, the corresponding line in the antistrophe being glyconic -τις· πόλλ' ἀνατλὰς ἔσω. αὐλήσων ἄκλητος R. V. vulgo. Dindorf, taking (I suppose) the mid-syllable of ἀνατλὰς to be long, proposed αὐλῶν ἄκλητος, which is followed by Weise, Holden, Green, Paley, Merry, and Graves, though Dindorf himself speedily discovered his error, and adopted Bergk's reading.

953. τόδ' οἶδ' Weise. τοῦθ' εὖ οἶδ' R. V. (the οἶ superscript in V). τοῦτ' εὖ οἶδ' vulgo. σάφ' οἶδ' Dindorf, Bergk, Richter, Green, Blaydes, Herwerden, Sharpley. Here again the corresponding line in the antistrophe is glyconic -ος τὴν ἱερὰν πόλιν. Bothe in his second edition for κᾆτα τόδ' reads κἀντὶ τοῦδ'.

959. δαλίον, οὕτω διὰ τοῦ λ ὁ τὴν κωμικὴν γράψας λέξιν ἀναγινώσκει, and again οὐ γραπτέον, ὥς τινες, δᾳδίον, Scholiast. δαλίον· οὕτως οἱ κωμικοὶ διὰ τοῦ λ. "φέρε δὴ τὸ δαλίον τόδ' ἐμβάψω," Suidas. Brunck therefore in his notes proposed to read δαλίον here, as indeed Bentley had previously suggested. And this is done by Bothe, Dindorf, and all subsequent editors. δᾳδίον R. V. and all other editors before Dindorf.

960. σείου σὺ R. V. vulgo. Both the reading and the meaning are so clear and satisfactory that we might have expected this passage to escape the attacks of the conjecturers. But Blaydes offers five alternatives, one of which, σείσω τε, is adopted by Herwerden and Sharpley.

961. παραδοὺς ταύτην R. V. vulgo. παραδός τ' αὐτὴν Herwerden, Sharpley.

962. τοῖσι θεαταῖς V. vulgo. τοῖσιν θεαταῖς R. τοῖς θεαταῖς Dindorf, Bothe, Bergk, recentiores.

973. ἀλλ' ὡς τάχιστ' κ. τ. λ. Neither R. nor V. has the sign of a new speaker before this line, so that, with them, it is a continuation of the preceding speech. Accordingly in Fracini and in all editions prior to that called Scaliger's, and in Kuster and Bergler afterwards, it is continued to the Servant. In "Scaliger's" and "Faber's" it is given to Trygaeus, to whom it was restored by Brunck and by all subsequent editors before Bergk; and by Green and Paley afterwards. But Bentley and Tyrwhitt suggested that the last two words belong to a second speaker, and V. is found to preface them (though R. does not) with the sign of a new speaker. And the δὴ is certainly apt for a speaker not making, but assenting to, a proposal. And so, though the first four words have been left to Trygaeus, the last two have been assigned to the Chorus by Bergk, Meineke, Holden, Hall and Geldart, Sharpley, Van Leeuwen, and Graves; and to the Servant by Richter, Blaydes, Herwerden, Merry, Mazon, and Zacher. My reasons for leaving the entire line to Trygaeus will be found in the Commentary.

990. τρία καὶ δέκ' ἔτη R. V. vulgo. This is quite accurate: see the Commentary and the Introduction to this Play. Many critics however unaccountably assumed that the period of 13 years here mentioned is intended to commence with the commencement of the Archidamian War. Paulmier, Brunck, and others, therefore, thought it clear that the Comedy was not exhibited until the year 418 B. C. This notion, sufficiently refuted (one would think) by the Comedy itself, was finally disposed of by

the discovery of the didascalia, first printed in Bekker's edition, which showed that it was exhibited in 421. Since then, on the same erroneous assumption, attempts have been made to alter the text. Blaydes proposed *δέκατον τόδ' ἔτος*, Herwerden *σου δίχα καὶ δέκ' ἔτη τρυχόμεθ' ἤδη*; and I have somewhere seen, though I cannot recall where, the suggestion *τρικακῶς δέκ' ἔτη*. But these are merely academic conjectures; nobody has really altered the text.

1000. *ἐμπλησθῆναι μεγάλων* R. V. vulgo. I observed in my former edition that in all probability Aristophanes is in this first group of articles (999–1002) referring *exclusively* to the products of Megara and the Peloponnese. Hamaker proposed to change *μεγάλων* into *'κ Μεγάρων*, and this is done by Meineke, Blaydes, Herwerden, Mazon, Van Leeuwen, Zacher, and Graves; while Mr. Sharpley, leaving the present line as it stands, substitutes *ἐκ μὲν Μεγάρων* in the preceding line for *ἡμῖν ἀγαθῶν*. These changes give far too much importance to the resources of Megara. To represent the Athenians as exulting in the idea that their market would be full of good things imported from Megara is contrary to all the facts of history. The exclusion of Megara from the Athenian markets was the voluntary act of the Athenians themselves, and while it ruined Megara did not affect the Athenians at all. That unfortunate country, now a mere desert owing to the incursions of the Athenian armies, was in its most flourishing days of little importance to the Athenian market. The soil was poor (*παράλυπρος*, Strabo ix. 1, § 8, p. 393), and there was never anything to import except such trifles as garlic, cucumbers, and the like. In the Acharnians, the Boeotian brings a load of good things such as those enumerated below 1003–5. The Megarian has nothing whatever to bring. It seems to me therefore preposterous to confine this first group of articles to Megara. The apples and pomegranates would come from other districts of the Peloponnese.

1012. *εἶτα μονῳδεῖν*. Here the lacuna which commenced in 948 terminates.

1013. *ἀποχηρωθεὶς* V. Florent Chretien, Bentley, Bothe, Bekker, recentiores. *ἀποχειρωθεὶς* R. and the other MSS., and all editions before Bothe and Bekker. The word which follows is accented as the accusative plural, *τὰς*, in the MSS. and in all editions before Bekker, and by Bothe afterwards. Florent Chretien changed it to *τᾶς* and so Bekker, and, save as aforesaid, all subsequent editors. The change seems a necessary consequence of the reading *ἀποχηρωθείς*.

1023. *μένοντ' ἐνθαδὶ μεθ' ἡμῶν*. See the Commentary. *μένοντα τοίννυν* MSS. vulgo. *μένοντα νῦν* Brunck, Invernizzi, Bothe. But the corresponding line in the strophe (939) is iambo-trochaic, and the efforts of all later editors have been directed to making this an iambo-trochaic line also. Dindorf in his text marked a lacuna *before* *μένοντα*, and this is followed by Holden, Bergk, Meineke, Green, Hall and Geldart, and Merry. That lacuna was filled by Richter with *μένειν καὶ*, by Enger and Van Leeuwen with *ἐνθαδὶ* after *θύρασιν*, while Blaydes suggested *ὦ γέρον* in the same place with *πῦρ καὶ* for *τοίννυν*

But Dindorf in his notes said that he now thought it more probable that the lacuna came *after* μένοντα (or μένονθ') and that τοίνυν should be struck out; and so Weise, Blaydes, Herwerden. Blaydes suggested in his notes (besides the ὦ γέρον mentioned above) two modes of filling up this lacuna, μένονθ' ἐνθάδ' ὦ Τρυγαῖε, or μένονθ' ὦ Τρυγαῖε καὶ πῦρ. I had written the line as in my text before I observed that he had, in his Addenda, offered a fourth suggestion, very similar to mine, ἐνθάδε ξὺν ἡμῖν, though of course ξὺν ἡμῖν and μεθ' ἡμῶν had very different meanings.

1028–9. ἐστιν τόν γε σοφῇ. There have been so many small variations in these lines that it is not worth while to record them. All the MSS. except P¹. have ἐστι τὸν σοφῇ, and so Bekker, Bergk, Meineke, and Graves. P¹. and all editions before Brunck have ἐστὶ χρεὼν τόν γε σοφῇ. Dindorf omits ἐστι and marks a lacuna between σοφῇ and δόκιμον, and many have done the same. But Hermann changed ἐστι into ἐστιν, and this with P¹.'s τόν γε gives the required metre. And the line as written in my text is read by Hall and Geldart, Mazon, Sharpley, Van Leeuwen, and Zacher.

1032. ἐνημμένη MSS. (ἐννη- R.) vulgo. Dr. Verrall proposes and Mr. Sharpley reads νενημένη, *piled up*.

1037. οὐ μὴ παύσει MSS. (except P¹.), Fracini, Gelenius, Portus, recentiores, except as hereafter mentioned. οὐ πεπαύσει P¹. and the other editions before Portus. Dawes on Clouds 366 laid down the rule "Exigit sermonis ratio ut voculae οὐ μὴ vel cum futuro indicativo vel cum aoristo altero formae subjunctivae construantur." Relying on this rule Brunck and Meineke changed οὐ μὴ παύσησθε in Lys. 704 into οὐ μὴ παύσεσθε, though indeed the same change had been suggested by Bentley before Dawes had enunciated his rule. On the other hand Elmsley, in an excellent note on Oed. Col. 177, lays down "οὐ μὴ cum futuro vetantis est, cum subjunctivo vero negantis," and would alter here παύσει into παύσῃ, and infra 1226 ποιήσει into ποιήσῃ. And this alteration is made in both passages by Blaydes, Sharpley, and Van Leeuwen, and in this passage by Hall and Geldart, and Graves. I cannot follow them in this, or in striking out the οὐ in the οὐ μή σ' ἐγὼ περιόψομαι of Frogs 508. I do not believe that the rule was so strict as Dawes on the one hand, or Elmsley on the other, contends: or that οὐ μὴ might not be used as an emphatic negative either with the future indicative or with either aorist subjunctive. I leave παύσησθε in Lys. 704 because all the MSS. read it, and for the same reason I leave παύσει here.—ποτ' ὢν R. Gelenius, recentiores. ποτ' ἂν the other MSS. (V. seems to have had ὢν altered into ἂν) editions before Gelenius.

1043. ὅπτα καλῶς νυν αὐτά R. V. Bekker, recentiores, except Weise and Bothe. For αὐτά the other MSS. and editions have ταῦτα.

1047. οὗτός γε R. Invernizzi, recentiores, except Bothe and Herwerden. αὐτός γε the other MSS. and editions. V. seems to have had οὗτός, altered into αὐτός.

1062. ἱερὰ R. V. vulgo. ἱερᾷ I. F. P¹. P². Brunck, Invernizzi, Bekker.

1074. τόδε πρότερον. τότε πρῶτον I. F. P¹. P². all editions before Bekker, and Weise and Bothe afterwards. τό γε

πρότερον R. Bekker, Sharpley, Graves. τότε (with δὲ superscript over the τε) πρότερον V. But in 1107 infra, where Trygaeus is retorting this line upon the soothsayer, all the MSS. read τόδε πρότερον, and Dobree on that line observed that we should either read τόδε πρότερον here or repeat the reading of this line there. This seems to me certain, for all the retorts of Trygaeus preserve in substance the very words of Hieracles. Accordingly τόδε πρότερον is read here by Dindorf, Bergk, and save as aforesaid all subsequent editors. Sharpley reads τό γε in both passages. Bekker and Graves have τό γε here and τόδε in 1107.—τοῖς ἁλσί I. F. P¹. P². vulgo. τοῖσδ' ἁλσί R. V. Meineke, Richter, Holden, Herwerden, Hall and Geldart, Mazon, and Van Leeuwen.

1076. καὶ πῶς ὦ κατάρατε κ.τ.λ. This line was first introduced by Invernizzi from R. It is also found in V. and is preserved by all subsequent editors. It is not found in the other MSS. or in any previous edition.

1078. χὴ κώδων MSS. vulgo. Lennep ingeniously conjectures ἦ τ' ὠδῖν'.

1084. ἔτι τοῦ λοιποῦ 'ν V. I. F. P². Bentley, Bekker, Dindorf, Holden. Bergk, recentiores. R. has λοιπ' ἐν, which is merely a different way of writing the same words, and they are so written by Invernizzi. ἔτι τοῦ λοιποῦ γ' ἐν editions before Portus. τοῦ λοιποῦ γ' ἐν (omitting ἔτι) P¹. Portus to Invernizzi, and Weise afterwards. ἔτι τοῦ λοιποῦ (omitting ἐν) Bothe.

1086. τραχὺν ἐχῖνον I. F. P¹. P². τρηχὺν ἐχῖνον R. V. But in 1114 infra, where Trygaeus is repeating this line, R. V. as well as the other MSS. have τραχὺν ἐχῖνον. There is therefore a great preponderance of authority in favour of the Attic rather than the Epic form; and in both lines that is the general reading. But Bekker and Blaydes have τρηχὺν here and τραχὺν there, which can hardly be right; while Bergk introduced τρηχὺν into both places, and has been followed by most of the subsequent editors.

1109. ἀπένεγκον R. Bekker, Dindorf, Holden, Bergk, Meineke, Green, Paley, Merry, Mazon, and Graves. ἀπένεγκε the other MSS. and vulgo. Recent editors have fallen away to ἀπένεγκε because it is alleged by Richter and Blaydes that Aristophanes invariably uses ἔνεγκε the second aorist form, and never ἔνεγκον the first aorist form, of the imperative. Yet we have ἐνεγκάτω infra 1149 and in Ach. 805, Wasps 529, Frogs 1304, and elsewhere; ἐξενέγκατε in Ach. 887, 1222, and Frogs 847, and ἐξενεγκάτω in Wasps 860. And besides, this is the only place in which the second person singular is found at the end of the line, and that too an heroic hexameter which seldom closes with a short vowel. In all the fifty-four hexameters of the present scene there are but five which do so.

1111. προσδώσει V. and in the next line προσδιδόναι V. as corrected, Bekker, recentiores, except Weise. V. and all the other MSS. follow the verb by μοι τῶν, all these editors omitting the τῶν except Hall and Geldart, Sharpley, and Van Leeuwen, who omit the μοι. I think, on the whole, we can more easily spare the τῶν. As to προσδιδόναι cf. supra 955, Knights 1222. προδώσει and προδιδόναι R. I. F. P². and (originally) V. To restore the metre P¹. read δώσει and πρὶν

διδόναι, and so all editions before Invernizzi; and Weise afterwards. Invernizzi read δώσει and προδιδόναι, and Bothe in his first edition δώσει and προσδιδόναι.

1116. τί δὴ 'γώ; (or ἐγώ;) R. V. Herwerden, Hall and Geldart, Mazon, and Van Leeuwen. τί δ' ἐγώ; I. F. P^2. τί δ' ἔγωγε; P^1. vulgo. τί ἐγὼ δέ; Dindorf, Bothe, Bergk, Green, Paley. τί δ' ἐγώ; TP. σὺ Meineke, Holden, Merry, Graves. τί δ' ἐγὼ δή; Richter, who also suggested τί δὲ δὴ 'γώ; which is adopted by Blaydes and Sharpley. Blaydes again, amidst many other conjectures, suggested τί δαὶ 'γώ; which Zacher adopts. The MS. readings τί δὴ 'γώ; and τί δ' ἔγωγε; seem better than any of these conjectures.

1119. ὦ παῖε παῖε R. V. Invernizzi, recentiores, except Weise and Bothe. The other MSS. and all editions before Brunck omit ὦ, so making the line a syllable short. Bentley therefore suggested beginning the line with either ὦ (which is found to be the true reading) or παῖ. Dawes also suggested παῖ, and this is read by Brunck and Weise, and by Bothe in his second edition, though in his first he had read ὦ. Dawes intended παῖ for the vocative of παῖς, but Brunck must have taken it as an abbreviated form of παῖε, since in his translation he altered Bergler's double *percute, percute* into a triple *percute, percute, percute*. And this is approved by Elmsley (in a note at the end of his Review of Hermann's "Hercules Furens," Classical Journal viii. 218) who compares παῦ παῦε in Knights 821.

1127–90. The whole of this supplemental Parabasis is omitted in F.

1127. ἥδομαι γ'. The γ' was added, from R., by Invernizzi, who is followed by all subsequent editors. Apparently it is found in all the MSS. except P^1., but it is absent from every edition before Invernizzi.

1132. ἑταίρων MSS. Bentley, Brunck, recentiores. ἑτέρων editions before Brunck.

1133. ἐκκέας R. V. Invernizzi, recentiores, except Weise. And this was Bergler's happy conjecture, but Burmann, with his usual want of judgement, kept it out of Bergler's text. Brunck read συγκέας, but before any other edition was published Bergler's conjecture was confirmed by R. and V. Brunck is however followed by Weise. οὐκ ἐάς I. P^2. all editions before Brunck "sine ullo sensu" as Brunck observes. οὐκ ἐάσω P^1. Florent Chretien for οὐκ ἐᾷς τῶν ingeniously suggested εὐκεαστῶν, coming so near the mark that it is wonderful he did not hit it.

1135. ἐκπεπρεμνισμένων. This is Bothe's conjecture, which in my former edition I thought the most probable of all the conjectures, and as it has since been approved by Blaydes, and adopted by Herwerden (who however, I suppose by a clerical error, spells it ἐκπεπρημνισμένων), Merry and Graves, I have now brought it into the text. ἐκπεπρισμένα R. V. Bekker, Dindorf, Meineke, Holden, Green, Hall and Geldart, but of course this is contra metrum. P^1. has ἐκπεπιεσμένα, and so all editions before Bekker; and Weise and Bothe afterwards. The line is omitted in I. P^2. ἐκπεπρεμνισμένα Bergk, Paley, Blaydes, Mazon, Sharpley, Van Leeuwen, and Zacher, and this is no doubt nearer the MS. reading, but I think that the genitive is necessary, not indeed for the

metre but for the sense. The order is *ἐκκέας ἅττ' ἂν ᾖ δανότατα τῶν ξύλων ἐκπεπρεμνισμένων*. Richter reads *ἐκπεριπεπρισμένα*, but besides other objections the system admits no paeon except in the preceding line. There have been many other conjectures which it is unnecessary to record.

1142. *τί τηνικαῦτα* (*what next*) Bentley, Brunck, recentiores, except Van Leeuwen. *τί τηνικάδε* R. V. I. P^2. editions before Brunck. P^1. to correct the metre reads *τί δ' ἂν τηνικάδε*. Blaydes offers three conjectures, one of which, *τί τήμερον δή*, is rather attractive and is indeed brought into the text by Van Leeuwen.

1143. *δρῶντος καλῶς* MSS. vulgo. No words could more happily express the speaker's feelings about the beneficent rain now falling, and I cannot imagine what could have induced Nauck to propose *δόντος καλῶς*, substituting a transitive for an intransitive verb, and an aorist for an action emphatically present. And this frivolous conjecture is foisted into the text by Herwerden without the slightest objection having been taken to the genuine, and far superior, reading. Cf. *εὖ ποιοῦντος* infra 1157.

1146. *'κ τοῦ χωρίου*. The *'κ* was suggested by Bentley, and being found in both R. and V. is read by Invernizzi and all subsequent editors except Weise. It is omitted in the other MSS. and editions.

1154. *Αἰσχινάδου* MSS. vulgo. This is the third instance of a name being introduced into these Comedies which does not seem to be in accordance with the metre, the others being Lacratides (Ach. 220) and Hippodamus (Knights 327), where see the notes. They are all proper names, and it may be that to appellations so constantly in use custom gave an accent which did not properly belong to them, and consequently that though the second syllable of *Αἰσχίνης* is short, that of *Αἰσχινάδου* may be long. Here several attempts have been made to amend the metre. Elmsley (at Ach. 220) proposed to insert *οὖν* after *αἴτησον*. Meineke in the Fragm. Com. Graec. iv. 542 (on the Philargyrus of Dioxippus) suggested *Αἰσχυνάδου* which is read by Green and Blaydes, but in his own edition he gave *'Αρχινάδου*. Herwerden proposed *Αἰσχρωνίδου*. But the most ingenious of all these conjectures is that of Van Leeuwen who reads *ἓξ παρ' Αἰσχίνου*, *six myrtles from Aeschines*. With this lengthening of a short vowel in a proper name scholars compare Aesch. Septem 483, 542 *Ἱππομέδοντος* and *Παρθενοπαῖος*, where the second syllable in each name is treated as if it were long.

1159. *ἡνίκ' ἂν δ'* (as infra 1179) Hermann, Bothe, Bekker, recentiores. *ἡνίκ' ἂν* P^1. editions before Invernizzi. *ἡνίκα δ' ἂν* R. V. I. P^2. Invernizzi, but a paeon is inadmissible in this place.

1164. *φύσει* R. V. Suidas (s. v. *φίτυ*), Bothe, Bekker, Bergk, recentiores, except Green. *φύει* the other MSS. and editions.

1165. *οἰδάνοντ'* Bentley, Bothe, Bekker, recentiores. *οἰδαίνοντ'* MSS., editions before Bothe and Bekker.

1176. *Κυζικηνικόν* V. P^1. vulgo. *κυζικηνόν* R. I. P^2. Markland (at Eur. Suppl. 1181) conjectured *Χεζικηνικὸν*, which is adopted by Brunck, Invernizzi, and Bekker. Brunck also changed *αὐτὸς* to *αὐτὴ*, viz. *ἡ φοινικὶς*, which perhaps was necessary with *Χεζικηνικὸν*, but which really de-

stroys the contrast intended between the man's face and his cloke, as in Lys. 1140, where Pericleidas is described as *ὠχρὸς ἐν φοινικίδι*. Lines 1175, 1176 are omitted in the text of V., but are added in the margin.

1178. *λινοπτώμενος* MSS. vulgo. This is the reading of every MS. and every edition, but it has been assailed of late years on the ground that the first syllable of *λίνον* is short. That is of course true, and is probably the very reason why the word is employed here. I said in my former edition that the sentence appeared to be a parody of some passage unknown; and the parody may be due to the fact that the parodied poet had made the first syllable long. The substitutions proposed have been singularly infelicitous, such as *ληνοπτώμενος*, Meineke; *γε λινοπτώμενος*, Blaydes; *δὴ πνέων μένος*, Herwerden; *λινεοπτώμενος*, Bachmann; *ἐγὼ δὲ δὴ λινοπτάζω μένων*, Van Leeuwen; *ἀναπτερωμένος*, Naber.

1179. *ἡνίκ' ἂν δ'* R. V. Bothe, Bekker, recentiores; see on 1159 supra. *ἡνίκα δ' ἂν* I. F. P¹. P². editions before Bothe.

1183. *προστὰς* MSS. vulgo. Lenting proposed to write *προσστὰς*, and this is done by Richter, Holden, and several recent editors. It is of course the participle of *προυσίστημι*, but the Attics do not seem to have doubled the *σ* in these compounds of *πρός*. Neither *προσστὰς* nor *πρόσσχετε* is found in any Aristophanic MS.

1184. *θεῖ τῷ κακῷ* R. V. Invernizzi, recentiores, except Weise, and except that Bothe in his second edition writes *κἀπόρῳ 'θει*. The words *τῷ κακῷ* are to be joined with *κἀπορῶν*, *driven to his wits' end by the blow*. *θεῖ τὸ κακὸν* I. P². *ἔθει τὸ κακὸν* editions before Brunck. *ἔθει κικὸν* (agreeing with *ὀπὸν*) Brunck, Weise.

1187. *ἔτ' εὐθύνας* MSS. (except R.) vulgo. *ἐντεῦθεν εὐθύνας* R., *ἐντεῦθεν* being obviously a mistake for *ἔτ' εὐθύν-* which the transcriber forgot to alter.

1190. *ἐν μάχῃ* MSS. vulgo. Zacher strangely represents Dobree as proposing to change this into *ἐν Ἐφέσῳ*. But Dobree is correcting not Aristophanes, but the Scholiast. The Scholium runs *Παροιμία παρὰ τοὺς ἐν τῇ Ἀσίᾳ Λάκωνας ἀτυχήσαντας, "οἶκοι λέοντες, ἐν Ἐφέσῳ δὲ Λάκωνες."* And when Dobree says "Schol. Lege *ἐν Ἐφέσῳ δ' ἀλώπεκες*, ut Kuhn. ad Aelian. V. H. xiii. 9" he means, as Kuhn had said before him, that the proverb should run *οἶκοι λέοντες, ἐν Ἐφέσῳ δ' ἀλώπεκες*, an iambic senarius. He is proposing to change *Λάκωνες* to *ἀλώπεκες* in the Scholium not *ἐν μάχῃ* to *ἐν Ἐφέσῳ* in the Comedy.

1195. *ἐπιφόρει* Dobree, Dindorf (in notes), Holden, Meineke, Richter, Blaydes, recentiores, except Sharpley and Graves. *ἐπισφόρει* R. *ἐπεισφόρει* V. I. F. P². *ἐπείσφερε*|P¹. vulgo. *ἐπιφέρε* Sharpley, Graves. But all the MSS. except the worthless P¹. have *-φορεῖ*, and Dobree's is the only reading which, retaining this, conforms to the metre.—*τοὺς ἀμύλους* R. V. P². Bekker, recentiores, except Weise and Bothe. *τὰς ἀμύλους* the other MSS. and editions.

1198. *ὅσ'* R. V. and all MSS. except P¹. Bentley, Brunck, recentiores. *ὃς* P¹. editions before Brunck.

1201. *πεντήκοντα δρᾱχμῶν* MSS. vulgo. The first syllable of *δραχμὴ* is long here, as in Wasps 691, Plutus 1020, several fragments of other Comic Poets, and *probably* in other lines of Aristophanes,

such as Ach. 161 and the line following the present, in each of which an anapaest is more rhythmical than a tribrach. It is however more commonly short; and Dawes (at Plutus 166) proposes to insert *ἐγὼ* after *δρᾰχμῶν* in the present line. But Dawes was arguing that a short vowel could not be made long before *χμ*; he was not considering the case of a vowel which in its own nature might be either long or short, quite apart from the consonants which might happen to follow it. Plautus (Trinummus ii. 4. 23) divides the consonants *χ* and *μ*, writing drachumarum, but still makes the first syllable long. Brunck inserted *αὖτ'* "id est *τὰ δρέπανα*" after *δραχμῶν*, and is followed by Invernizzi. Elmsley, at Ach. 178, found a further fault with the line, viz. "plane absurdum esse falces quinquagenis drachmis aestimari, cum proximo versu cadi trinis veneant." And this objection is echoed by several subsequent editors. Very likely they are right. But I am not myself aware of the relative values of a *δρέπανον* and a *κάδος*; and am certainly not prepared to say that a *δρέπανον*, which was a much more elaborate implement than our sickle, might not have been worth as much as 16 or 17 little casks for country use or nearly as much as a trumpet, infra 1241. However, Elmsley proposed to read *νυνὶ δ' ἐγὼ μὲν πεντέδραχμα ταῦτ' ἐμπολῶ*, and this is followed by Herwerden and Graves, and (save that he changes *ταῦτ'* into *πάντ'*, surely a change for the worse) by Van Leeuwen. *πεντήκοντά γ' ἐμπολῶ δραχμῶν* Dobree. *πεντήκοντα δαρχμῶν* Dindorf, Richter. *νυνὶ δὲ πέντε γ' αὐτὰ δραχμῶν ἐμπολῶ* Meineke, and so with *ἐγὼ 'μπολῶ* Blaydes. *νυνὶ δὲ πέντ' ἕκαστον ἐμπολῶ δραχμῶν* Bachmann, Sharpley.

1204. *καὶ τῶνδ' ὅ τι βούλει* MSS. vulgo. Florent Chretien's proposal, to read *κάδων θ'* for *καὶ τῶνδ'*, though inadmissible, is worth recording for its real ingenuity.

1210. ΛΟΦΟΠΟΙΟΣ. I have named the speakers in the ensuing dialogue, as they are named substantially in the MSS. and in all the editions down to and including Bergk's. Bergk however thought that the dialogue with Trygaeus from 1210 to 1264 was carried on by one speaker, an *Ὁπλοποιὸς* or an *Ὁπλοπώλης*, for which others have substituted from line 1209 *Ὅπλων κάπηλος*. He did not indeed introduce this arrangement into his own edition; but it was carried out by Meineke and most subsequent editors, the only exceptions, I think, being Paley, Blaydes, Hall and Geldart, and Merry. Yet the MSS. are quite unanimous, and are confirmed by the Scholiast, who on 1210 says *ὁ λοφοποιὸς ἔρχεται, καταβοῶν Τρυγαίου κ.τ.λ.*; and on 1225 *ἄλλος δέ ἐστιν οὗτος ὁλοφυρόμενος*; and on 1250 *οὗτος κράνη κομίζει δύο*; and indeed line 1250 *ὦ δυσκάθαρτε δαῖμον, ὥς μ' ἀπώλεσας* seems to postulate the intervention of a new speaker. And that a continuous succession of speakers was quite in the manner of Aristophanes at this period of his career we see from the examples in the next extant Comedy, the Birds. And, supra 545–9, the *λοφοποιὸς*, *ξιφουργὸς*, and *δορυξὸς* are distinguished from each other, and not compressed into a single *Ὁπλοποιός*. Moreover this huddling them all up under a single name destroys the distinction so clearly drawn between the manufacturer, the

retail dealer, and the non-trader. The λοφοποιὸς himself manufactured the λόφοι, and therefore nothing is said about what they had cost him; Trygaeus alludes merely to the elaborate *workmanship*. The θωρακοπώλης and the κρανοπώλης are not manufacturers, they are merely retail dealers; and *their* complaint therefore is of the expense they incurred in purchasing the articles which the action of Trygaeus has rendered unsaleable. The σαλπιγκτὴς appears to be not a trader at all, but merely a bandsman who has bought a military trumpet, now useless. (I do not know how we should class the δορυξός.) So far therefore from thinking that Bergk's view has such superior merit as to justify our deserting the unanimous authority of the MSS., I think that the MS. arrangement, taken on its own merits, is in every respect far superior.

1216. ἔχει πόνον πολὺν MSS. vulgo. Cf. Frogs 829 πλευμόνων πολὺν πόνον. πολὺν ἔχει πόνον Brunck, who asks "Quis dubitet numerosam illam compositionem e poeta esse?" Apparently every one doubts it except Weise, for Weise alone has adopted it. But Blaydes, not to be outdone, conjectured, though he did not read, πόνον ἔχει πολὺν, and as Brunck found his one follower in Weise, so Blaydes has found his in Herwerden.

1217. αὐτοῖν P¹. Brunck, recentiores, except Invernizzi, Mazon, and Van Leeuwen, who with R. V. and all editions before Brunck read αὐτῶν. αὐτὸν I. F. P².

1221. ἀπὸ τῆς οἰκίας R. V. Invernizzi, recentiores, except Bothe and Weise. ἐκ τῆς οἰκίας the other MSS. and editions. But the crests were not *within* the house and therefore could not be taken *out of* it.

1224. θώρηκος κύτει R. V. (but in V. somebody has superscribed α over the η in θώρηκος) Hall and Geldart and Zacher. Aristophanes would not have put into this shopkeeper's mouth such a periphrasis as θώρακος κύτος unless he were quoting some well-known passage; and I suspect that the words ἐνημμένῳ κάλλιστα θώρηκος κύτει are a quotation from, or a parody of, the iambics of some Ionian poet. θώρακος κύτει I. F. P¹. P². Kuster, recentiores, except as aforesaid. θώρακος σκύτει all editions before Kuster.

1229. παῦσαί μ' ὑβρίζων MSS. vulgo. παῦσαι 'νυβρίζων Elmsley (at Ach. 351), Richter, Herwerden, Sharpley, and Van Leeuwen. παῦσαι 'φυβρίζων Meineke.

1233. καὶ τῇδ'. ΘΩ. ἄμ' ἀμφοῖν Brunck, recentiores. καὶ τῇδ' ἄμ'. ΘΩ. ἀμφοῖν MSS. editions before Brunck.

1237. χιλιῶν R. V. Dindorf, recentiores, except Bothe and Van Leeuwen. τὸ δὲ χιλιῶν περισπῶσι. Schol. Ven. Knights 660. χιλιῶν δραχμῶν· περισπῶσιν οἱ Ἀττικοί. Suidas, s. vv. χιλίων the other MSS. and editions.

1240. τί δ' ἆρα R. V. Kuster, recentiores, save as hereinafter appears. τί δ' ἄρα I. P². editions before Kuster. τί δ' ἔγωγ' ἄρα P¹. Brunck, Bothe. τί ἆρα Elmsley (at Ach. 127), Blaydes, Van Leeuwen.

1248. καὐτό σοι R. V. P¹. Bentley, Bergler, recentiores, except Blaydes and Sharpley. καὐτός σοι I. P². editions before Portus except Farreus who has καὐτόν, probably by a clerical error. καὐτῷ σοι Portus to Kuster inclusive.

Florent Chretien conjectured *κ᾽ἀτά σοι* which Sharpley reads. *καὶ σταθμὸς* Blaydes.

1250. *ὥς μ᾽ ἀπώλεσας* R. V. Brunck, recentiores. *ὅς μ᾽ ἀπώλεσας* the other MSS. and all editions before Brunck.

1258–9. *μάθῃς . . . αὐτά γ᾽ ἀποδώσει.* So I read in my former edition, and the reading was approved and adopted by Paley. *μάθῃς . . . αὖτ᾽ ἀποδώσεται* R. V. *μάθῃ . . . ἀποδώσεται* the other MSS. and editions. But this is incompatible with the speech of the Helmet-seller, which Trygaeus is answering. Many suggestions have been made to reconcile the two speeches, the one which has found most support being the transfer of the Helmet-seller's speech to some other person. The best MSS. as we have seen read *μάθῃς* and *ἀποδώσεται*. One of these must be wrong; but the change of *μάθῃς* into *μάθῃ* necessitates further alterations; whilst the change of *ἀποδώσε[τα]ι* into *ἀποδώσει* makes the whole passage clear and consistent. And even in the next two lines we have two examples of the omission of *γ᾽*, since R. and V. are the only MSS. which insert it after *μηδαμῶς*, and R. the only one which omits it after *τούτῳ*.

1262. *διαπρισθεῖεν* MSS. vulgo. Some recent editors have taken objection to the use of the plural verb in conjunction with *δόρατα*, and *διαπρισθείη* was suggested by Meineke in his V. A. and is read by Holden, Blaydes, Herwerden, and Van Leeuwen. This alteration is sometimes attributed to Dindorf, but I do not know on what grounds. In his edition Meineke read *διαπρίσειεν*.

1266. *οὐρησόμενα* MSS. Here again an objection has of late been taken that two quite different reasons are given for the appearance of the boys, and Bergk suggested *μανυριζόμενα* (which Green adopts probably for decency's sake) or *ὀρῤριζόμενα*, Meineke *ὀρχησόμενα* which Holden, and Blaydes *μινυρόμενα* which Graves, adopts, probably for the same reason.

1267. *μοι δοκεῖ* MSS. vulgo. Bothe suggested *δοκεῖν* which is read by Meineke, Holden, and Van Leeuwen. He also suggested *προαναβάλητ᾽ ἐμοὶ*, which is read by Blaydes, Van Leeuwen, and Graves.

1270. *ὁπλοτέρων* and in the next line *ὁπλοτέρους* MSS. vulgo. Dawes, with more than his usual confidence, and without his habitual sanity of judgement, proposed to substitute *ὁπλοφόρων* and *ὁπλοφόρους*. He could not have observed that the words are a quotation. He says "Locum interpretatur Florens Christianus

Rursus ab armigeris *nunc incipiamus.* TRY. *Abi, aufer*
Cantare armigeros, *infelicissime, pacis*
Tempore praesertim, indocte execrande puelle.

Felix quidem ideo, quod ipsa orationis indole cogente *ὁπλοτέρων ab armigeris* reddiderit; infelix, quod non viderit eos operam ludere qui voci *ὁπλότερος* cum *ὅπλα* quidquam praeter sonum commune esse statuant." But on this Tyrwhitt truly remarks "Quanquam vox *ὁπλότερος* nihil praeter sonum cum

ὅπλα commune habeat, sufficit tamen, opinor, ipse *sonus*, ut ex eo Trygaeus occasionem arripiat inceptum poema, quasi *armisonum*, abrumpendi. Quinetiam haec verba Νῦν αὖθ' ὁπλοτέρων ἀνδρῶν ἀρχώμεθα revera initium faciunt poematis cujusdam antiqui de expeditione Thebana τῶν Ἐπιγόνων. Ἀρχὴ τῶν Ἀντιμάχου Ἐπιγόνων inquit Scholiastes. Sed verins, credo, dixisset τῶν εἰς Ὅμηρον ἀναφερομένων Ἐπιγόνων. Nam eo tempore, quo acta est Aristophanis Εἰρήνη, dubito an poema *Antimachi* in lucem prodierit." Dobree for ὁπλοτέρους proposed to read ὅπλ' ἡμῖν.

1271. ᾄδον MSS. Junta, Dobree, Bothe, Dindorf, Weise, Paley, Blaydes, Herwerden, Hall and Geldart, Mazon, and Zacher. But in both R. and V. there is an erasure between the *o* and the *ν*, and there is little doubt that each of these MSS. originally read ᾄδων which has been corrected into ᾄδον. And ᾄδων is read by Florent Chretien, Zanetti, Farreus, Bentley, Kuster, and, save as aforesaid, all subsequent editors. εἶδον the other editions before Kuster, with the exception of Rapheleng, who reads εἴδων. I should have much preferred to read ᾄδων, but am constrained in this line to retain ᾄδον, not only by the authority of the MSS., but by the ἀμαθὲς and κατάρατον of the following line, which show that in this little speech Trygaeus is keeping in mind the neuter παιδίον of his previous speech. It is otherwise in lines 1275 and 1278. The use of the neuter diminutive παιδίον or παιδάριον for the masculine παῖς constantly involves a confusion of the two genders, the speaker sometimes having in mind the boy before him, sometimes the neuter appellation by which he has previously addressed him. See Elmsley at Oed. Tyr. 1165, and Dobree on the present passage in his Addenda to Porson's Aristophanica.

1275. μεμνημένος MSS. vulgo. μεμνημένον Dindorf, Weise, Paley, and Blaydes.

1277. κλαυσεῖ MSS. Aldus, Junta, Fracini, Junta II, Gelenius, Portus to Bergler, Bekker, Bergk, and Mazon. And see κλαυσούμεθα in the same metre supra 1081. κλαύσει Cratander and the other editions, except Gormont's, which leaves the word unaccented.

1278. ᾄδων R. (and apparently V. originally, but altered into ᾄδον as in 1271 supra) Junta, Gormont, Cratander, Zanetti, Junta II, Farreus, Grynaeus, Portus, recentiores, except Bothe, Dindorf, Weise, Paley, Blaydes, and Mazon. ᾄδον the other MSS. and editions.

1281. πάσασθαι (cf. supra 1092) R. P^1. Brunck, recentiores. μάσασθαι or μασᾶσθαι (cf. infra 1310) V. I. F. P^2. editions before Brunck. This and the preceding line are omitted in V.'s text but are given in the margin.

1284. κἄτ' ἤσθιον R. V. P^1. Bentley, Dawes, Bergler, recentiores. κατήσθιον I. F. P^2. editions before Bergler.

1285. ταῦτ' ᾄδε R. V. Zanetti, Farreus, Bentley, Dawes, Bergler, recentiores. ταῦτάδε, ταῦτα δὲ, or ταυτὰ δὲ the other MSS. and editions. For κεκορημένοι Dawes proposed, and Brunck and Weise read, κεκορεσμένοι.

1286. πεπαυμένοι MSS. vulgo. "Fuit cum putarem legendum πεπασμένοι, ut esset idem ac κεκορημένοι, et quasi echo daret illi responsum ἄσμενοι. Tamen

nihil muto, et calidum fortasse nimis hoc inventum," *Florent Chretien.* "Calidum fortasse nimis hoc inventum? Immo ingeniosum adeo, ut nihil a te alias vel simile vel secundum excogitatum sit; at timide adeo gelideque ministratum, ut vix persensisse videaris, quantum vulgatae lectioni praestet," *Dawes.* "Florentis conjecturam maximo probavit Dawesius opere, quam ego, licet ingeniosam, nec recepi, nec vellem recepisse," *Brunck.* However, everything comes to those who wait; and Florent Chretien's pleasant conjecture, after waiting for upwards of three centuries, has at last found in Herwerden an editor bold enough to admit it into the text of Aristophanes.—*οἶμαι* MSS. Scaliger (in notes), Brunck, recentiores. In the Aldine edition the word was unaccountably omitted, and thenceforward in every edition before Brunck the line ended abruptly with *ἄσμενοι.* Florent Chretien proposed to supply the blank with *οὕτως*; Dawes proposed *εἶεν* (with *πεπασμένοι*) or *ὦ τᾶν* (with *πεπαυμένοι*) "ac si dixisset; Immo *πεπασμένοι* caue, non *πεπαυμένοι*." Scaliger alone hit upon the true reading.

1292. *εἴης* V. (on erasure) Dawes, Brunck, recentiores. *εις* R. *ᾖς* I. F. P^2. editions before Brunck with the exception of Grynaeus. *ᾖσθα* P^1. Grynaeus, Bentley.

1294. *ἰών* V. Kuster, Meineke, Richter, Holden, Herwerden, Hall and Geldart, Sharpley, Van Leeuwen, and Graves. *ἰόν* (variously accented) R. F. P^1. Fracini, Grynaeus, Gelenius, recentiores, except as aforesaid. I prefer *ἰὼν*, because in the preceding lines we have *υἱὸς* and not the diminutive *παιδίον*, and the *ἰόν* at the close of this line may so easily have arisen from the *παιδ-ίον* at the close of the next. *υἱὸν* I. P^2. and the other editions before Gelenius. This reading may be due to the *υἱός* at the close of the *preceding* line.

1297. *ᾄσεις* MSS. editions before Brunck, and Invernizzi and Mazon afterwards. "Rescribendum est *ᾄσει.* Futurum utique activum a verbo *ᾄδω* formatum Attici non agnoscunt, sed medio duntaxat *ᾄσομαι* utuntur, supra 1267, Ach. 14, 261, Eccl. 887," *Dawes.* And on this authority Brunck and all subsequent editors, save the two mentioned above, have changed *ᾄσεις* into *ᾄσει.* I wish that I had a better array of editors to countenance me in retaining the MS. reading, for there seems to me to be no sufficient foundation for Dawes's view. The use of the future middle does not in any way negative the coexistence of the future active. *ᾄδω* is merely a contracted form of *ἀείδω*, both the future middle and the future active of which are in common use. There is therefore no *a priori* presumption against a future active of *ᾄδω*, and two such thoroughly well attested examples of it as the *ᾄσεις* here, and the *ᾄσουσι* of Plato's Laws ii. 10 (p. 666 D) are quite sufficient to authenticate its use.

1301. F. and P^1. come to an end here. *τοκῆας* R. V. Bekker, recentiores. *τοκῆων* I. P^2. editions before Bekker.

1307. *ἐμβάλλετ' οὖν.* This is Holden's conjecture, which I adopted in my former edition and which is also adopted by Mr. Graves. *ἐμβάλλετον* MSS. Suidas (s. v. *ἀνδρικῶς* and s. v. *σμώχετε*), vulgo. But the dual is quite incomprehensible here, and various efforts have been

made to supersede it. *ἐμβάλλετε* Portus, Scaliger, Faber, Kuster, Bergler, Weise, and Hall and Geldart. This, however, does not account for the final *-ον* in the MSS. Bergk proposed *ἐμβάλλετ' ὦ*, which has obtained greater vogue than it deserved, being adopted by Meineke, Paley, Blaydes, Herwerden, Merry, Mazon, Sharpley, Van Leeuwen, and Zacher. Dobree proposed *ἐμβάλλετε Σμώχοντες*. Holden's suggestion is the most simple in itself as well as the most likely to have given rise to the MS. *ἐμβάλλετον*.

1308. *ταῖν γνάθοιν* I. P². Suidas (s. v. *σμώχετε* and the best MSS. s. v. *ἀνδρικῶς*), vulgo. *τοῖν γνάθοιν* R. V. Bekker, Meineke, Richter, Holden, Blaydes, Herwerden, Merry, Mazon, Sharpley, Van Leeuwen, and Zacher.

1317. *κἀπιχορεύειν* V. (on erasure) Dindorf, Holden, Meineke, Richter, Green, Paley, Blaydes, and Hall and Geldart. See the Commentary. *κἀπικελεύειν* R. I. P². vulgo.

1344. *οἱ προτεταγμένοι* Bentley, Dawes, Dindorf, recentiores, except Blaydes. *οἱ προστεταγμένοι* MSS. editions before Dindorf. *οὐπιτεταγμένοι* Blaydes.

1354. *ὦ χαίρετε... ξυνέπησθέ μοι*. These two lines are found only in R. and V. and are omitted in all editions before Invernizzi. But all the previous editions had recognized the lacuna, some writing "ΛΕΙΠΕΙ," others "ΛΕΙΠΕΙ *τὸ δὲ λεῖπον ἄδηλον*" as supra 948–1011.

In the former edition, there being at that time no translation of the Peace into English verse, I collected in the Appendix half a dozen poetic versions by various authors of favourite and isolated scenes. Of these I now retain only two, one by Professor Eugène Fallex and the other by Henry Hart Milman, Dean of St. Paul's; and these I retain because Fallex and Milman were the only two authors cited who were then living, and their kindness in allowing me to cite their versions is gratefully acknowledged in the Introduction. The first passage is taken from the "Théâtre d'Aristophane; scènes traduites en vers rrançais par Eugène Fallex, Professeur de seconde au Lycée Napoléon. Deuxième édition. Durand, Paris, 1863;" and the other from "The Agamemnon of Aeschylus, and the Bacchanals of Euripides, with passages from the other Poets of Greece: translated by Henry Hart Milman D.D. Dean of St. Paul's. Murray, London, 1865."

SCENE I.

Parlez à Mercure, portier de l'Olympe.

ἀτὰρ ἐγγὺς εἶναι: vv. 177–237.

Trygée (*sur son escarbot*). Ah! j'approche du ciel, ce me semble, à cette heure
Déjà de Jupiter j'aperçois la demeure.
Où donc est le portier? Ouvrez, quelqu'un, venez!

MERCURE. Quelle odeur de mortel me monte jusqu'au nez ?
Effrayé à la vue de la monture de Trygée.
Hercule ! dieu puissant ! que vois-je ? Quelle bête !
TRYGÉE. Tu vois un escarbot-cheval.
MERCURE. L'ignoble tête !
Impudent, effronté, misérable goujat,
Scélérat, scélérat, cent fois plus scélérat
Que le plus scélérat des scélérats des hommes !
Viens ici, scélérat, dis comment tu te nommes.
TRYGÉE. Scélérat.
MERCURE. Ton pays ?—Ton père ?
TRYGÉE. Scélérats.
MERCURE. Par la Terre ! Ton nom ? traître, tu le diras,
Ou je vais t'assommer, vois-tu ?
TRYGÉE. Je suis Trygée ;
Honnête vigneron et natif d'Athmonée,
Peu délateur, plaideur encor moins.
MERCURE. Fort bien : mais
Que viens-tu faire ici ?
TRYGÉE (*lui offrant un plat*). Te présenter ces mets.
MERCURE (*se radoucissant*). Eh ! mon pauvre garçon, as-tu fait bon voyage ?
TRYGÉE. Gourmand ! comme déjà tu changes de langage !
Depuis qu'à tes regards j'ai fait briller ce plat,
Je suis pauvre garçon, et non plus scélérat.
—Va me chercher Jupin.
MERCURE. Ah ! fâcheuse disgrâce !
Tu venais voir les dieux ? Ils ont vidé la place.
Ces messieurs hier soir ont quitté la maison.
TRYGÉE. Où donc sont-ils allés ? Sur la terre ?
MERCURE. Ah ! mais non.
Plus souvent qu'ils voudraient se risquer sur la terre !
TRYGÉE. Mais alors, où sont-ils ? dis-moi.
MERCURE. La troupe entière
Au fin fond de l'Olympe a couru se blottir :
Tu ne la verras pas de sitôt en sortir.
TRYGÉE. Ils t'ont laissé tout seul à la maison ?
MERCURE. Je reste
Pour garder, mon ami, la cuisine céleste,
Avec sa batterie, en plats, pots et chaudrons,
Table et menus objets, fioles et cruchons.
TRYGÉE. Et pour quelle raison ont-ils plié bagage ?
MERCURE. Par courroux contre vous. A la guerre, au carnage

Ils livrent un pays qu'on les voyait chérir,
Leur donnant carte blanche afin de vous punir.
Pour eux, ils ont gagné les profondeurs célestes
Afin de ne plus voir vos querelles funestes,
Afin de se soustraire aux supplications
De peuples dévorés d'absurdes passions.

TRYGÉE. Mais pour quelle raison nous traiter de la sorte ?

MERCURE. Votre soif de combats, mon cher, est par trop forte.
Vingt fois ils ont voulu vous faire pactiser,
Vingt fois ils vous ont vus sottement refuser.
Si Sparte triomphait, " Par les frères d'Hélène ! "
Disait-elle, " il s'agit de corriger Athène ! "
—Athènes, d'autre part, à l'ombre d'un succès,
Si Sparte en suppliant venait offrir la paix,
Athènes de crier : " Par Minerve ! on nous leurre,
Ne les écoutons pas. Par Jupin ! à toute heure,
A la charge on verra ces gens-là revenir,
Si nous gardons Pylos qu'ils voudraient obtenir."

TRYGÉE. Tu dis vrai. C'est bien là le refrain ordinaire.

MERCURE. Si bien que vous voilà condamnés à la guerre,
Et que je ne sais pas si vous verrez jamais,
En dépit de vos vœux, la déesse la Paix.

TRYGÉE. Elle est aussi partie ? Où s'est-elle portée ?

MERCURE. Au fond d'un antre obscur la Guerre l'a jetée.

TRYGÉE. Cet antre, où donc est-il ?

MERCURE. Dans le fond, tout là-bas.
Pour que de sa prison vous ne la tirez pas,
Voici ces rocs à l'entrée amoncelés par elle.

TRYGÉE. Hélas ! que nous veut donc cette Guerre cruelle ?

MERCURE. Je ne sais : mais hier, pas plus tard qu'hier soir,
D'un immense mortier on la vit se pourvoir.

TRYGÉE. Un immense mortier ? Juste ciel ! Pourquoi faire ?

MERCURE. Pardieu ! pour y piler, broyer la Grèce entière.
—Mais je rentre ; au fracas qu'elle fait retentir,
Il est aisé de voir qu'elle est près de sortir.

TRYGÉE (*épouvanté*). Malheur à moi. Fuyons. Hélas ! J'entends de reste,
Du mortier des combats j'entends le son funeste.

LA GUERRE. Mortels ! mortels ! mortels ! . . . . Je vous tiens, malheureux.
Gare à vous ! Au mortier vos mâchoires, vos yeux . . . .

EUGÈNE FALLEX.

SCENE II.

The Parabasis.

εἰ δ' οὖν εἰκός τινα τιμῆσαι: vv. 736–60.

Be honour given where honour's due, our poet stands confest
Of all our comic teachers the wisest and the best.
For he alone, with nobler aim, his rivals made to cease,
On rags for ever jesting and waging war on fleas.
Still making poor starved Hercules like a glutton munch and eat;
And now a runaway and rogue, and ever soundly beat.
All these, dishonoured, from your stage he drove away and gave
A truce to that eternal flogged and ever howling slave;
While evermore his brother slave would o'er his stripes begin
His sorry jests, "Poor fellow! what's the matter with your skin?
Alas! and has the bristly whip thus ventured to attack
Thy sides with his fierce legions, and thus laid waste thy back?"
This wretched burthen off he threw, this low-born ribaldry:
Created you a noble art and set it up on high
With lofty words and sentences, disdaining as unfit
Women and petty private men for his unvulgar wit.
At once upon the highest with Herculean strength I sprung,
Through stench of filthiest tanhides and pelting showers of dung;
And first that blatant beast I fought with sharpest teeth o'ergrown,
Whose fiery eyes more fierce than those of shameless Cynna shone.
And all around his brows the heads of sycophants were hung
That rolled out o'er his noisome cheek the flattering slavering tongue.
And torrent-like his voice poured forth fierce ruin unreprest,
With all the mingled filth and stench of every loathsome beast.
Against this dreadful monster I feared not alone t'arise
In your defence, my countrymen! and the Islands our allies.

H. H. Milman.